

**EXCLUSIVE:** Union infighting diverts resources from Obama effort p10

Scene: Fierce looks, hot liquor, live sounds, and huge parties for fall

# GUARDIAN

SEPTEMBER 17 - 23, 2008

THE

BAY GUARDIAN SFBG.COM VOL. 42, NO. 51 • FREE



## EDITOR'S NOTES

By Tim Redmond  
> tredmond@sfbg.com

The Democrats, who control both houses of the state Legislature, lost badly on the state budget. They caved in, they sold out — and the worst part is, they had very little choice.

The state can't keep running forever without a budget. I think we could have gone a little longer, and the Democrats could have turned up the public pressure a bit more, but in the end, it probably wouldn't have mattered a bit. A small number of anti-tax Republicans from very conservative districts now control the entire state budget process.

And the worst part of *that* is, I'm not sure we can change that. So I'm thinking we should try something else.

Just about everybody knows by now that California is one of only three states that requires a two-thirds Legislative majority to approve a budget. The state Constitution also requires a two-thirds vote to raise taxes. So unless the Democrats can take control of both houses by a 67 percent majority, the GOP can exert a veto over any attempt to close a budget deficit with anything but deep, draconian cuts.

And the Republicans who hold sway aren't the moderate types who might want to negotiate. One reason the Democrats control both the Assembly and the Senate

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## No peace — so Justice!

Rock 'n' roller Sonic Reducer and dance floor darling Super Ego face off on the French pop-electro phenom. Plus: Our picks for the Treasure Island Music Festival p24

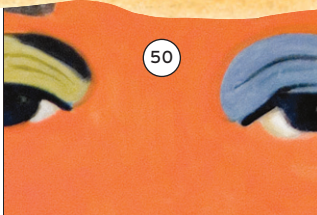
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**GUARDIAN**



9.17.08

## A planning primer for the supes

**EDITORIAL** The Eastern Neighborhoods Plan, which comes before the Board of Supervisors this month, is more than a set of rezoning and fee proposals. It's a blueprint for how San Francisco sees its future as a city. When the supervisors are done with it, the plan will either preserve and expand the city's affordable housing stock and protect blue-collar jobs, or it will usher in a vastly expanded land rush for developers who will wipe out small businesses that employ local residents and build tens of thousands of high-end condos for rich single people who work in Silicon Valley.

The stakes couldn't be higher — and not just for the Mission, Potrero Hill, South of Market, and Dogpatch districts, but for the entire city. Because if the supervisors can't get this right, the pattern will be set for development that will profoundly change the demographics (and politics) of this city.

The language the board will wrestle with is complicated, but the fundamental concepts are simple. And that's where the discussion needs to start. For example:

• **Affordable housing can't be a token concession; it has to be the heart of the plan.** The city's own general plan states that 64 percent of all new housing built in San Francisco should be made available at below market rates. That's because the vast majority of the people who need housing in this city earn far less money than it takes to buy a market-rate unit. Even with the nationwide housing slump, new condos in the city start at \$500,000 for a tiny studio or one-bedroom unit; places big enough for families cost a lot more. Even families with two wage earners who have decent, unionized jobs (like teachers, firefighters, and bus drivers) can't afford the lowest-end market-rate homes.

Most discussions of affordable housing seem to start with the premise that forcing developers to set aside maybe 25 percent of their units for below-market sale is some sort of a victory. That's nonsense. If

CONTINUES ON PAGE 7 »

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I WISH WE WERE IN SUCH A TOWN RIGHT NOW!

WE COULD GO TO A COUNTY FAIR OR SOMETHING!

GRANTED, THEIR DENUNCIATIONS OF BIG CITY ELITISTS ARE OFTEN LESS THAN CREDIBLE...

CAN YOU BELIEVE THESE EAST COAST WACKOS AND THEIR "COSMOPOLITAN" VALUES? SNICKER!

THEY'RE CERTAINLY NOT REGULAR FOLKS LIKE YOU AND ME!

RUDY THE CROSS-DRESSING MAYOR

BLAME IT ON THE ELECTORAL COLLEGE...IF PRESIDENTS WERE ELECTED BY POPULAR VOTE, WE'D HAVE AN ENTIRELY DIFFERENT GAME...

REMEMBER THE OLD DAYS--WHEN THE CONCERNS OF A SMALL MINORITY OF SOCIALLY CONSERVATIVE SWING STATE VOTERS COMPLETELY DOMINATED OUR POLITICAL DISCOURSE?

WHAT COULD WE POSSIBLY HAVE BEEN THINKING?

ANYWAY, WHAT ELSE HAVE WE GOT?

by TOM TOMORROW

BUT SOMETIMES THEY FIND A MORE PLAUSIBLE STANDARD-BEARER.

SO BARACK OBAMA THINKS WE'RE IGNORANT--JUST BECAUSE WE DON'T BELIEVE IN BIRTH CONTROL, OR SCIENCE, OR ANY OF THAT STUFF!

IS THAT GUY A KNOW-IT-ALL OR WHAT?

McCain for President  
Palin for President  
AS-SOON-AS-McCain-CROAKS

IN THE MEANTIME, IT'S PRETTY CLEAR WHICH PARTY ACTUALLY VIEWS AVERAGE AMERICANS WITH CONTEMPT...

YOU THINK VOTERS ARE REALLY GONNA FALL FOR ALL THIS RESENTMENT CRAP?

SURE! LIKE PHIL GRAMM SAYS, THEY'RE ALL A BUNCH OF WHINERS!

ANYWAY, WHAT ELSE HAVE WE GOT?

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Undocumented people witnessed the murder of a youth and a father, but have refused to come forward out of fear that the police will report them to immigration.

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## LETTERS

FROM THE BLOG  
COMMENTS AT SFBG.COM:

(ON SANCTUARY CITY)

Lea Reiter:

Sealing the border is an expensive knee-jerk proposition that could end up being used against all of us. Imagine a two-tiered border patrol that keeps us all in. Do you really have that much faith in authority? Your mother may love you, but your government doesn't. The lack of forethought behind the anti-immigrant movement never ceases to amaze me. While you're busy scapegoating the immigrants, our civil liberties are quickly evaporating. Quit giving the government opportunities to step up their control game.

(ON THE STATE BUDGET)

Overburdened taxpayer:

Why do the Republicans have to do all the moving? The Democrats aren't moving an inch either. Democrats have to learn like everyone else who runs a household that we have to live within our means. You must make do with what you have. I'm being taxed to death here in Kaleefornya as it is. Companies are leaving the state because they can no longer handle the tax burden and regulatory hurdles. An increasing number of affluent Californians are also leaving the state for more income-friendly states.

What you have left are elderly Prop. 13 folks who cannot afford to move anywhere else and illegal aliens sucking the social services coffers dry.

Expatriate:

Over-burdened taxpayer, your brain only functions on partial capacity. If greedy corporations and rich people want to leave, then fuck 'em — let them leave. It will leave more room for poor people and "illegal UFO's" to take their conniving places. In addition, I say that we should tax you and then tax you again so we can pay for more social services for E.T.

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## A safe sanctuary city

By Bobbi Lopez

› news@sfbg.com

**OPINION** Amid a sea of reporters, I sat in a community meeting in the Mission District last week as city officials struggled to address the rash of homicides that have occurred in the past two weeks. As we listened to the endless chatter, I was greatly dismayed because we were avoiding the elephant in the room — the complete lack of trust between the police department and our communities of color.

I fear that that the relationship between communities of color and the police department has deteriorated beyond repair — in part because of the *San Francisco Chronicle's* xenophobic and inflammatory headlines.

It has been two months since the *Chronicle* began its skewed campaign of blame, pointing the finger at SF's Sanctuary City laws as responsible for the rise in crime in San Francisco. The paper limited its coverage to the most extreme cases, such as undocumented homeless youth forced to traffic in narcotics. The stories failed to

mention that immigrants are statistically less likely to become involved in crime — and when victimized, are less likely to report the crime.

Now we have gutted our sanctuary-city status with a new policy — one requiring police and probation officers to report detained youth to immigration officials if they even suspect that the detainees are undocumented. There are already reports that the police are arbitrarily stopping and ticketing young Latino males for trivial infractions such as "rosaries obstructing car views" as part of their Violence Prevention Traffic Unit work.

This new policy mandates that we refer immigrant youth charged with felonies to deportation proceedings prior to determining their innocence. What happened to due process?

As a community organizer, I have seen firsthand the tragedy inflicted on families when city officials send students in San Francisco public schools to deportation before determining their innocence or guilt. This regressive policy avoids any

input from those most qualified to give it — the district attorney and the public defender.

Here's the irony of it all — further attacks on the Sanctuary City policy will not produce a safer San Francisco. Indeed, wives and girlfriends in our immigrant communities will be less likely to report incidents of domestic violence for fear their loved ones (or themselves!) will be summarily deported. Conscientious neighborhood residents will be less likely to report vandalism or other youth mischief for fear that children in their community will be spirited away overnight by immigration authorities. And what about homicide? Undocumented people witnessed the murder of a youth and a father in the last two months, but have refused to come forward out of fear that the police will report them to immigration authorities.

Immigrants already live in the shadows of this great nation. They are the economic backbone of California — washing our dishes, picking our produce, and generally

CONTINUES ON PAGE 7 »



# FRIDAY NIGHTS

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Dale Chihuly, *Black Basket*, 2008, photo by Scott Mitchell Leen.

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## EDITOR'S NOTES

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is that they've been experts at drawing legislative lines, shoving large majorities of Republicans into a small number of districts. That means more Democrats in Sacramento — but it also means that many of the Republicans represent areas where there's little chance a Democrat can challenge them — and where the voters will rebel against any representative who raises taxes.

"The Republicans have no incentive ever to raise taxes," Assemblymember Mark Leno explained to me recently. "They all fear that if they vote for a tax increase, they will lose their seats. And history shows that they are right."

That's why the polls show an overwhelming percentage of Californians want better schools — but the state budget will take billions away from education, putting the next generation of Californians at risk.

So the buzz in more progressive circles in Sacramento is starting to focus on a constitutional reform that would eliminate the supermajority for budget approval. But that would only be meaningful if we also scrapped the two-thirds rule for new taxes — and that's going to be a tough sell. I can see the money flowing by the tens of millions into a campaign to keep legislators from raising taxes. And given the fact that the public in general doesn't trust the Legislature, it's possible that battle will be lost.

Over and over, starting with Proposition 13 in 1978, California voters have approved anti-tax measures. I hope we can turn that tide around, but I think we also need a backup plan.

See, it doesn't take a supermajority to give cities and counties the right to raise taxes on their own.

Leno, for example, has a bill that would allow cities to impose their own car taxes. In San Francisco, we're talking big money, \$50 million or so — enough, perhaps, to blunt the impact of the state's cuts to public schools and public health. It might be easier to push for the passage of that sort of measure than for statewide Constitutional reform.

Let cities pass their own income taxes. Let counties impose oil-severance taxes. Amend Prop. 13 to allow higher taxes on commercial property.

Then maybe San Francisco and Berkeley and Los Angeles will wind up with better schools and parks and streets and hospitals, and Orange Country and the other anti-tax havens will see their public services collapse as the state keeps cutting. Maybe after a while they'll get the point. **SFBG**



## PLANNING

CONT>>

25 percent of the units in the Eastern Neighborhoods Plan are affordable, that means 75 percent will go to very rich people — and a city in which 75 percent of the population is rich while most of the people who work in the city's major industries can't afford to live in town is not a sustainable city.

The supervisors should set affordable housing at 64 percent — that is, compliance with the general plan — as a bottom-line goal. Any aspect of the plan that doesn't advance that goal needs to be examined and changed. If the evidence shows that to be an impossible standard, let's negotiate down from there instead of taking the city's anemic affordability levels and trying to bump them a few points up.

For example, the Mission Anti-Displacement Coalition has suggested that any height or density bonuses should be used for 100 percent affordable housing. Sup. Tom Ammiano is carrying that amendment to the plan, and it needs to be approved.

• **Developers have to pay to build new neighborhoods.** You can't just toss 40,000 new housing units into the eastern neighborhoods and expect to have a decent community. Neighborhoods need parks and schools and bus lines — and the area targeted for this level of development has nowhere near the level of infrastructure it needs to handle the proposed housing influx.

So the developers who want to make money building housing also have to pony up for the public works and amenities that will make the plan viable. City officials estimate that the area needs \$400 million worth of new infrastructure. The development fees currently proposed would cover less than half that. The ratio just doesn't work: either the money is set aside — up front — to pay for neighborhood services and improvements, or the supervisors should reject the entire plan.

• **Blue-collar jobs can't be sacrificed for more millionaires.** The Planning Department admits that the current proposal will destroy hundreds of jobs in what's known as production, distribution, and repair — jobs that offer decent wages for people who don't have an advanced education. The city desperately needs those jobs. If the plan envisions new industries to replace the PDR facilities, those industries have to offer similar employment opportunities.

Residents of the eastern neighborhoods aren't opposed to new development. But everyone in town ought to be fighting a developer giveaway that brings the city nothing. **SFBG**

## LETTERS

CONT>>

### (ON VEGETARIANS WEARING LEATHER)

**Stella:**

That is such complete hypocrisy!

It's not OK to eat meat because "it's cruel," *but it is OK to wear leather as long as it's second-hand?* Because that way, you are not the one who caused the animal to be killed in order to wear its skin? Does everyone who orders a hamburger walk up to a cattle farm and pick out the cow they want killed? Do people who wear leather specify the animal whose skin they want to wear? Of course not! There's a demand for it, that's all. And as long as people want to eat meat or wear leather, these industries are not going to go away.

If you're going to be a vegetarian, fine. Do it for your health. Do it because you once visited a slaughterhouse and it made you violently sick for hours. But don't do it for something as vague as "animal cruelty," *especially* if you're going to claim that you're any less cruel for wearing second-hand leather. Dead animal skin is dead animal skin, no matter how well-tailored or skinny it makes you look.

### FOR THE RECORD

A recent piece on the Elite Café (9/10/2008) inaccurately described the relationship of Joanna Karlinsky to the restaurant. Her role as consulting chef ended in April 2007.

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

Corrections and clarifications: The *Guardian* tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Paula Connelly, the assistant to the publisher. We'd prefer them in writing, but Connelly can also be reached by phone at (415) 255-3100. If we have published a misstatement, we will endeavor to correct it quickly and in an appropriate place in the newspaper. If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. It can be reached at 12 South Sixth St., Suite 1122, Minneapolis, MN 55402; (612) 341-9357; fax (612) 341-9358.

### SANCTUARY

CONT>>

subsidizing all of our lifestyles. Police collaboration with immigration officials will force an already exploited population further underground, and engender even greater distrust of those institutions purporting to serve and protect them. **SFBG**

*Barbara "Bobbi" Lopez is a community organizer with the Tenderloin Housing Clinic and a candidate for Board of Education.*

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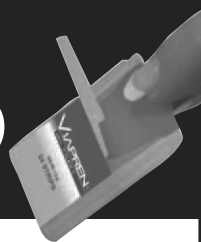
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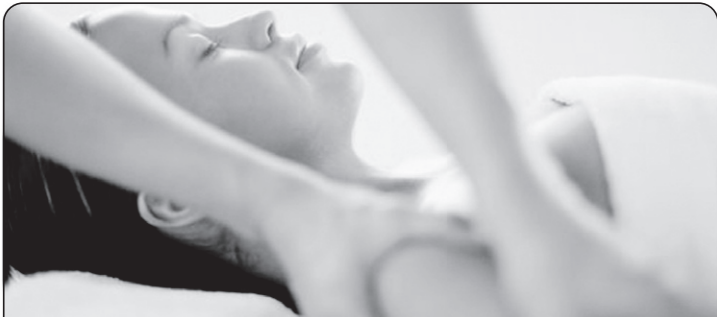
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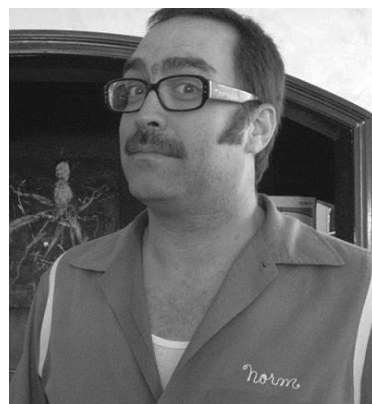
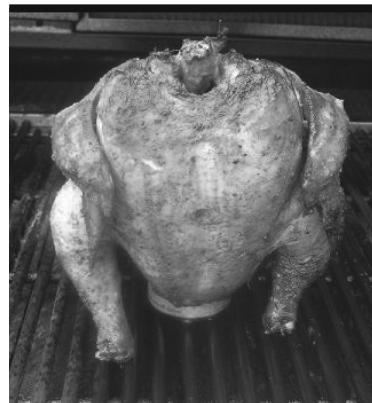
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## IN THE BLOGS

**Politics** A tribute to Peter Camejo, aerial hunting horrors, prop and election updates

**Noise** Does Vampire Weekend suck? Plus: Club Super Ego and DJ Richie Panic on Justice

**Pixel Vision** Semiconscious consumerism, slumming with high society

**Guardian's SF** Hotel Biron, Orlando Cepeda statue, sports column

## A house divided

SEIU's internal battles could divert critical resources from the fall election

By J.B. Powell  
> jesse@sfbg.com

Just as the US presidential election hits the home stretch, internal strife at one of the country's largest labor unions appears to be diverting its focus from electing Barack Obama.

The Service Employees International Union (SEIU) and its 2 million members helped Obama defeat Hillary Clinton in the Democratic primary. Its ground operation and bulging political war chest are crucial to Democratic Party hopes in November, both in the presidential election and congressional races. But a recent corruption scandal and an ongoing internal dispute that threatens to blow up in the coming weeks could undermine the union's political influence at the worst possible time.

"If SEIU didn't have to deal with this distraction, it would be able to do more to influence the election," Dan Clawson, a labor scholar and professor of sociology at the University of Massachusetts, Amherst, told the *Guardian*. "California [where nearly all of SEIU's recent turmoil has taken place] is not where they should be."

But according to several sources within SEIU, the union will be devoting resources to the Golden State this fall, even though the state is widely expected to remain a Democratic stronghold. The sources contend that the organization is pre-

paring to deploy hundreds of its staffers to the region to take control of a local union affiliate and to deal with any potential fallout. At least some of those staffers, the sources say, would have been devoting their time and energy to the election campaign if not for SEIU's internal troubles.

Last month the union's international office was forced to "trustee," or take over, its largest California affiliate after the *Los Angeles Times* ran a series of articles exposing alleged corruption by its leader, Tyrone Freeman. Then, in late August, SEIU announced it was initiating a process to assume control of its second-largest California local, the Oakland-based United Healthcare Workers-West (UHW). For months, SEIU president Andy Stern has feuded with UHW head Sal Rosselli over Stern's push to consolidate local union chapters into larger and more centralized units [see "A less perfect union," 4/9/08, and "The SEIU strikes back," 4/16/08].

Stern and the international have charged Rosselli and other UHW officials with misappropriating millions of dollars. In late July, a federal judge dismissed a lawsuit brought by SEIU covering these same charges. Now SEIU has scheduled its own hearings on the matter to decide whether to clean out UHW's leadership. The hearings are set for Sept. 26-27 at the



UHW members rally outside a recent leadership conference.

PHOTO BY STEFANO PALTERA

San Mateo County Event Center. A separate lawsuit challenging UHW leadership brought by individual UHW members is also moving forward. Rosselli and his supporters strongly deny the allegations of financial misconduct. They claim the upcoming trusteeship hearings are simply Stern's latest attempt to stifle dissent within the union.

"It's a kangaroo court," Rosselli told us. "It's a purely political move to silence our members. And it's a huge distraction."

SEIU's turmoil is not welcome news to progressives. Federal election records show that the union's political arm has dropped more than \$10 million into Obama's candidacy, as well as millions more for other left-wing candidates and causes. Beyond monetary support, Democrats are counting on SEIU organizers to hit the ground across the country, especially in hotly contested states like Pennsylvania, Florida, Ohio, Colorado, and

Missouri. But because of the feud, a good number of those foot soldiers could be spending this autumn in safely blue California instead.

If the hearing officer hired by SEIU allows the union to take over UHW, another labor scholar, who spoke to the *Guardian* on condition of anonymity, said, "It's hard to see how [SEIU] would do it without bringing in a significant number of people." He explained that in the event of a trusteeship, some or all of the staff may need to be replaced. The union also might have to contend with a large number of extremely disgruntled people in its 150,000-member affiliate.

Officials at UHW told us that members are planning "massive" demonstrations at the two-day hearings in late September. And the upheaval could easily drag on through the rest of the campaign season if the trusteeship moves forward. Rosselli CONTINUES ON PAGE 13 »

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## PG&amp;E'S LIE OF THE WEEK

When you read Pacific Gas and Electric Co.'s propaganda against the Clean Energy Act, it's pretty clear that political consultant Eric Jaye is writing all the statements for the politicians who oppose the measure. Take this gem from Mayor Gavin Newsom:

"This measure gives the Board of Supervisors and the San Francisco Public Utilities Commission the right to issue bonds in any amount without a vote of the people.... That is simply too much power to give to any group of elected and appointed officials."

Excuse us, Mr. Mayor, but other city agencies, including the port and the airport, already have this authority — and neither is wasting billions of public dollars. And you, Mr. Mayor, appoint the PUC members. Are you saying you don't trust your own appointees?

This is the theme PG&E keeps putting out: city employees can't be trusted to run a power system. That's not only a lie, but when Newsom plays into it, he's essentially trashing not only his city, but himself. (Tim Redmond)

## ALERTS

By Deborah Giattina

&gt; alerts@sfbg.com

## WEDNESDAY, SEPT. 17

## Warning signs

It takes an arctic village to show that global warming will soon get us all. Come to a screening of Gerard Underman's new documentary, *Belonging*, in which natives from the Canadian Arctic talk about how their world is disappearing right under their feet. With the ice gone, the Inuit lose hunting territory, and the exposed ocean waters increase the number of volatile storms that put the aboriginals in harm's way. 7:00 p.m., \$15 (free for members) World Affairs Council Auditorium 312 Sutter, second floor, SF (415) 293-4600, [www.itsyourworld.org](http://www.itsyourworld.org)

## SATURDAY, SEPT. 20

## Revolution rehearsal

Spend the day taking a close look at the various revolutionary moments of 1968 at "The Great Rehearsal? The World Revolution of 1968" — the main event of a nine-day series devoted to revolutions. Morning sessions focus on regional movements in Asia and Europe, while afternoon sessions focus on broader political and social themes like feminism and liberation theology. By the end of the day, you should be ready to start a revolution of your own. 8:30 a.m.–7:30 p.m., free University of San Francisco

Harney Science Center, room 127  
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[www.greatrehearsal.org](http://www.greatrehearsal.org)

## Tenderloin votes

For the first time, the Tenderloin Neighborhood Development Center — which works to keep affordable housing in the district — hosts a block party to register voters. The event features music, basketball, bingo, art, and food. 11:00 a.m.–3:30 p.m., free Boeddeker Park Eddy and Jones, SF (415) 358-3909, [tmoss@tndc.org](mailto:tmoss@tndc.org)

## MONDAY, SEPT. 22

## Berkeley debate

Come watch candidates for Berkeley City Council Districts 5 and 6 battle it out for your vote. Challenger Sophie Hahn and incumbent Laurie Capitelli go head-to-head in District 5, while Phoebe Sorgen and Susan Wengraf compete for Betty Olds' seat in District 6. 7:30 p.m., free Live Oak Park 1301 Shattuck, Berk. (510) 486-8010

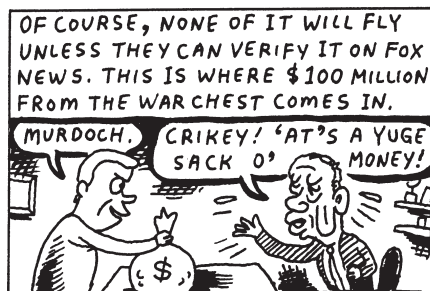
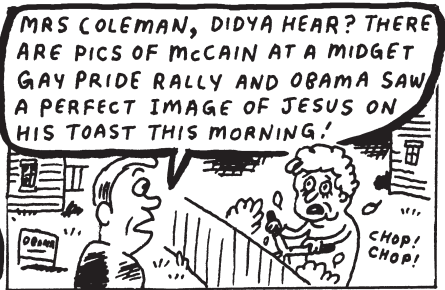
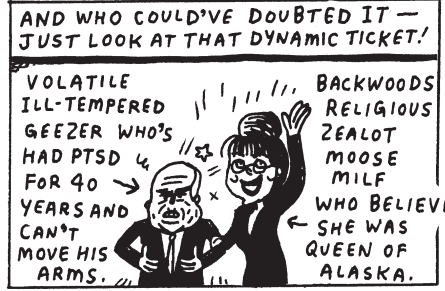
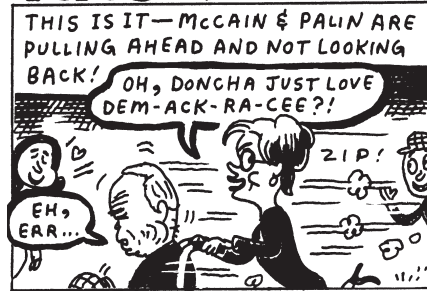
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BY LLOYD DANGLE



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## Divided CONT.

predicts there will be “major resistance” from his rank and file. He would not elaborate on what that resistance would consist of, but a resolution passed at a recent UHW leadership conference struck a decidedly militant tone: “UHW will fight to keep our members united in one statewide healthcare workers union and will use all available means.”

Rosselli told us that resisting SEIU's trusteeship would “dramatically” curtail his local's political activities. During the primary season, he added, UHW dispatched teams of organizers to Iowa, New Hampshire, and other critical states. But for the general election, they will be staying home. “We're in a civil war,” Rosselli said. “We need everyone here to defend against Stern's dictatorship.”

The *Guardian* has learned that Obama and other progressive candidates may not just be losing valuable campaigners from UHW. Several UHW sources said they expect SEIU to send large numbers of union organizers to the Bay Area in the wake of the hearings — and two management-level sources from the international's staff confirmed those suspicions to us.

The first source, who asked not to be identified, told the *Guardian* that numerous colleagues at the organization have been approached by “senior international staff, attempting to recruit them and other organizers to come to California ... to implement the [possible] trusteeship.” The source added that people within the organization believe the union is planning to send “hundreds” of people.

A second management-level source at the international, who also requested anonymity, told us that they have personally assigned several organizers to campaign work only to see those staffers reassigned to the UHW matter by international higher-ups. The second source reiterated the first source's contention that the union is looking to send “hundreds” of what the source termed “troops” to Northern California to replace any UHW staff who quit or are expelled, and to quell any uprising by disgruntled UHW members.

“This has been deemed an imperative at the top levels of the union,” the second source continued. “People have been told [the] numbers of people they need to assign [to the UHW feud] and been told to look over their staff lists to see who they can assign.”

Michelle Ringuette, a spokesperson for the international in Washington DC, told us that “no one

is being pulled off of political work” to deal with the UHW situation.

While she wouldn't deny that some organizers who might otherwise be involved in lower-level political activities “like get out the vote operations” might be sent to California if needed, she denied that staffers who specialize in politics would be diverted or that hundreds of staffers would be involved. Get out the vote efforts such as phone banks and door-knocking are often performed by union workers on behalf of Democratic candidates — and they can be decisive in a close election.

“Of course this [the trusteeship hearing] is unfortunate timing,” Ringuette said. “But ... we don't believe this is going to affect out advocacy for Barack Obama. That is our top national priority.”

But a third employee of the international we spoke with rejected Ringuette's description of a division of labor within the union's organizers. The longtime employee, who also asked not to be identified for fear of retribution, told the *Guardian* that a small number of international staffers may specialize exclusively in political activism, but virtually all organizers would be working on the fall campaign in a normal election year.

“If they're sending organizers to California [to deal with UHW], they're definitely moving them away from battleground states. California is not considered a battleground state.”

Our other two sources at the international echoed the third source's characterizations.

In a strongly worded letter to Stern dated Sept. 9, UHW's secretary treasurer Joan Emslie stated that the trusteeship hearings “can only distract” SEIU from political activism and “hinder our ability to put the greatest possible efforts into this critical national election.” The letter ended by requesting that the trusteeship hearings be postponed until “a date no earlier than Nov. 10,” one week after the presidential election. As of press time, the international has not rescheduled the hearings.

Obama campaign officials we contacted declined to comment on what one called “an internal union matter.” But some labor observers were willing to voice their displeasure with the timing of the dispute. Professor Nelson Lichtenstein, director of the Center for the Study of Work, Labor, and Democracy at UC Santa Barbara called the trusteeship hearings “a huge mistake.” With the upcoming election, Lichtenstein went on, “the consequences could be enormous. What's the rush?” **SFBG**



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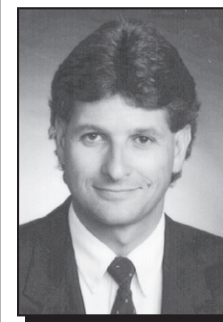
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# Vicious circle

Violence in the Mission is increasing — but immigrants are less likely to want to talk to the police

By Sarah Phelan  
sarah@sfbg.com

The Mission District has been swarming with police officers lately. They were present and visible in large numbers in recent weeks in an effort to stem a recent tide of mostly drug- and gang-related killings in the heavily immigrant neighborhood.

"When 14, 15, and 13-year olds are running around with guns, we have a serious problem," San Francisco Police Chief Heather Fong said at a recent press conference as she urged the community to call 911, or the police department's anonymous hotline, to report suspected shooters.

"All these people come from families, and these family members may hear or know something, or see a change in behavior," Fong said.

But community advocates warn that Fong's boss has made it less likely that immigrants will talk to the police. Since Mayor Gavin Newsom's recent decision to notify immigration authorities the moment the city books undocumented juveniles accused of committing felonies, fear that the Sanctuary City laws are eroding may be driving the very sources Fong needs deeper into the shadows.

Shannan Wilber, executive director of Legal Services for Children, told us that the new policy is already having an impact.

"It's a warning sign that no one is safe, that people can't go to Juvenile Hall and pick up their kids, because they'll be swept up by ICE, too," Wilber told us. "People are saying, 'We don't feel safe reporting a crime we witnessed or were a victim of.'"

Mission Captain Stephen Tacchini told the *Guardian* last week that he's not hearing that the community is clamping up because of the mayor's newfound willingness to send juveniles to the feds for possible deportation. But he acknowledged that he doesn't know the immigration status of folks who talk to the police at meetings and on the street.

"How many undocumented aliens come forward and assist us?" he asked. "Well, it's possible they use the anonymous tip line."

## PROTECTING PUBLIC SAFETY?

In an Aug. 8 *San Francisco Chronicle* op-ed, Newsom wrote, "the underlying purpose of the sanctuary-city policy is to protect public safety."

First signed into law in 1985, the city's sanctuary ordinance designated San Francisco a safe haven for immigrants seeking asylum from war-torn El Salvador and Guatemala. The city extended the policy to all immigrants in 1989, saying it would not use resources or funds to assist federal immigration law enforcement, except when required by federal law.

Over the years, the city's sanctuary legislation was amended to allow law enforcement to report felony arrests of suspected undocumented immigrants. City officials, however, came to believe that state juvenile law prevented them from referring undocumented juveniles to the federal authorities.

The city's decision not to notify Immigration and Customs Enforcement about undocumented juvenile felons came under the media spotlight this summer when someone leaked to the *Chronicle* that the city had used tax dollars to fly undocumented Honduran crack dealers home. Some convicts were sent to group homes in San Bernardino County, and the city was left empty-handed and red-faced when a dozen ran away.

When the *Chronicle* articles hit, Newsom, who had just filed to explore a run for governor, claimed that the city could do nothing — the courts had jurisdiction over undocumented juvenile felons.

But the next day, Newsom did an abrupt about-turn.

"San Francisco will shift course and start turning over juvenile illegal immigrants," Newsom said. "We are moving in a different direction."

But the public was left in the dark about how far this new direction would veer until Sept. 10, when Siffermann unveiled details at a Juvenile Probation Commission meeting.

Community-based organizations and immigration rights attorneys complained that the policy ignored all but one of the recommendations they made in July and August to



**Sup. Geraldo Sandoval joins the community in connecting the dots between the recent ICE raids in San Francisco and recent attacks on the city's sanctuary policy and municipal ID program.**

GUARDIAN PHOTO BY SARAH PHELAN

Siffermann, city administrator Ed Lee, and Kevin Ryan, a fired former US Attorney whom Newsom tapped to head the Mayor's Office of Criminal Justice in January.

Angela Chan of the Asian Law Caucus warned the commission that the policy, which has already resulted in 50 juveniles being referred to ICE, may result in the deportation of young people who had not committed any crime, or whose felony charges were dropped.

Community organizer Bobbi Lopez asked commissioners, "Why do we have a political will to demonize these kids who have been trafficked into this country?"

And Francisco Ugarte, a lawyer with the San Francisco Immigrant Legal and Education Network, said the policy is akin to "rounding up all of Wall Street because there are bankers involved in insider trading."

The commission decided to form an ad hoc committee to review the policy, but the immigrant advocates and attorneys we contacted expressed little hope of change, given the impending presidential election and Newsom's gubernatorial ambitions.

Some went so far as to suggest that the Joseph Russoniello, who opposed churches and synagogues offering sanctuary to Salvadorans and Guatemalans in the 1980s, and became the US Attorney based in San Francisco in January 2008, had drafted the mayor's new policy.

Patti Lee of the Public Defender's Office noted that the Mayor's Office did not discuss the policy changes with her office, the courts, the prosecutors, or the people involved in immigration litigation.

Claiming that 99 percent of kids

arrested in the city are not violent felons, Lee said, "They are mostly engaged in drug sales to survive and to send money back to their families."

Probation chief Siffermann defended the new policy direction. "Just because ICE is notified about suspected undocumented juvenile felons doesn't mean they will be deported," Siffermann told us. "I know there's a fear that this will open an automatic trap door to horrendous facilities and poor conditions, but this is not about dropping kids off in the middle of nowhere. What we are talking about includes outreach for families with adolescent members on the road to a delinquent involvement, whose actions call attention to the entire family situation."

Reached by phone, Russoniello told us, "If the city had scrupulously followed the ordinance as it's written, there would not have been this controversy."

## POLITICAL AGENDA?

Russoniello claimed that ICE's first concern is people engaged in criminal activity, and agreed that in some cases, petitions may not be sustained against juveniles referred to ICE.

"But ICE may determine that the person is a member of a gang or engaged in regular criminal behavior," Russoniello added.

Russoniello also told us that the city is probably looking at its past files on undocumented juvenile felons to determine its own liability.

"Certainly, if people who are now adults were committing heinous crimes as juveniles, people are going to be wondering why they weren't deported," Russoniello said, alluding to a June 22 triple homicide in which

three members of the Bologna family were shot while returning home from a picnic.

Allegations emerged in July that the prime suspect in that killing, Edwin Ramos, 21, was an undocumented MS-13 gang member who committed felonies and went through the city's juvenile system, but was never referred to ICE. That further embarrassed Newsom.

Kris Kobach, a one-time counsel to former US Attorney General John Ashcroft and the current Kansas Republican Party chair, is representing several surviving members of the Bologna family, who filed suit against the city claiming its sanctuary policies were a "substantial factor" in the slaying and blaming the Juvenile Probation Department for adopting "official and unofficial policies."

Russoniello claims that a review of monthly records that JPD has kept since 2004 show an uptick in alleged juvenile Honduran felons, and that this should have been a tip-off. "Are people gaming the system, or are organized groups taking advantage of the city's leniency?" Russoniello asked.

Noting that 30 percent of these so-called teens were in fact adults and that significant numbers of gang members are "illegal aliens," Russoniello claims that the spur to shift policy was the city's attempt to transport people back to Honduras in December 2007, which was brought to his attention in January, when he took office.

"We attempted to remedy it quietly, without much success," Russoniello recalls. "The city decided to send people to group homes. If you want to find a political agenda, look to the Mayor's Office."

Calls to Ryan remained unanswered as of press time, but mayoral spokesperson Nathan Ballard e-mailed us that Newsom ordered a new policy direction May 22 "because he felt the old policy violated the intent of a sanctuary city, which is to promote cooperation by undocumented residents with law enforcement, not to harbor criminals."

The city attorney issued an opinion authorizing notification on July 1, Ballard wrote. Notification began July 3, and written protocols were publicly presented Sept. 10.

As for Russoniello's comment about political agendas, Ballard retorted, "This isn't about politics, it's about public safety. In order to preserve the sanctuary city policy, we need to ensure that it complies with state and federal law so that it is not vulnerable to attack." **SFBG**





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# What are safe streets?

Mayoral task force looks for ways to protect people in San Francisco — from the homeless

By Amanda Witherell  
✉ amanda@sfbg.com

The San Francisco Streets and Neighborhoods workgroup, convened by Mayor Gavin Newsom, sat down to its seventh meeting Sept. 9 "to analyze and understand the key issues impacting safety on our streets and formulate recommendations for needed improvement with the goal of creating a safe environment on our streets for everyone."

Some of the top dogs on public safety were at the table, including Police Chief Heather Fong, fire department Capt. Pete Howes, representatives from the district attorney and public defender's offices, and Kevin Ryan of the Mayor's Office of Criminal Justice, who co-chairs the group.

Were they here to discuss the recent spike in shootings in the Mission District? The murder of a Western Addition teenager three days earlier? The effectiveness of gang injunctions in those neighborhoods? The upcoming march on City Hall of students from June Jordan High School demanding leadership from the mayor on the rise in violence?

Not really. A quick survey of the agenda indicated most of the talk would be focused on another great threat to public safety: homeless people.

"One of the things we never talked about is what are the specific undesirable behaviors we're focusing on," facilitator Gary Koenig said to the group. Wielding a dry-erase marker at the whiteboard, he probed further, "In other words, the objective we set for ourselves had to do with safety on the streets. So what are the objectionable behaviors that make the street unsafe or make the street be perceived as unsafe by others?"

"Shooting people," blurted Seth Katzman, a representative from the Human Services Network, a coalition of nonprofits.

The room erupted in laughter. "I'm going to keep bringing it up," he said, not laughing.

Koenig asked what other activities they were targeting, and a more telling picture emerged: drug dealing, aggressive panhandling, block-

ing the sidewalk, public urination and defecation, littering, intimidation.

"On intimidation," said Chief Fong, "if you have someone walking down the street and they're yelling out or blasting out, sometimes they're talking to themselves and all of a sudden, ahh! People don't know how to respond and think that maybe there's going to be a next step in terms of some kind of aggressive behavior."

"Would you call that scary behavior?" asked Koenig, marker poised to note.

"Just kind of unpredictable behavior in terms of how someone's carrying themselves. They haven't committed a crime, but ..." Fong trailed off.

Koenig added "unpredictable behavior" to the list. "Remember, we're really not talking about crimes here," he said. "We're talking about what are we focusing on to help improve safety and the sense of safety on our streets."

That's the real mission of the group: to make downtown more comfortable for tourists, shoppers, business owners, and condo residents; and more uncomfortable for homeless and poor people panhandling, loitering, urinating in public, acting strangely, getting loaded, or sleeping on the streets.

The group was clearly weighted toward enforcement, but coordinated with buy-in from those who demonize the homeless and those who defend them: Ryan, a law-and-order Republican, shares chair duties with the Rev. John Hardin, executive director of the homeless services nonprofit St. Anthony Foundation. Others at the meeting included Steve Falk of the San Francisco Chamber of Commerce; Heather Hoell of Yerba Buena Alliance; Joe D'Alessandro, CEO of the Convention and Visitors Bureau; Bobbie Rosenthal from Local Homeless Coordinating Board; Anne Kronenberg of the Department of Public Health; Reginald Smith from the 10-Year Council on Homelessness; Jennifer Friedenbach from the Coalition on Homelessness; Human Services Agency director Trent Rhorer; and Dariush Kayhan, the mayor's homeless policy director.



Is the top street unsafe and the bottom street safe? Some city officials seem to think so. | GUARDIAN PHOTOS BY ARLENE ROMANA

Their ultimate goal is to come up with a handful of recommendations for a street safety pilot project that Newsom will implement in two neighborhoods within six months. The group's task, on this day, was to weed through the list and decide what the group would endorse.

So far all the proposals have targeted poor and homeless people with enhanced services, punishment threats, and new restrictions on street life. Suggestions ranged from establishing drug-free and "VIP" zones in the downtown business and tourist areas (which came from the Chamber) to COH's suggestion to fully fund treatment on demand. But all agreed that money is tight.

"If we did a lot of the service things, we probably wouldn't be doing a lot of the others," Hardin noted early in the meeting, indicating the enforcement and justice items.

The mayor has not set aside any funding to implement the pilot projects, according to Kayhan. And that reality steered the group away from social services and toward crack-downs.

For example, Friedenbach suggested the chronic inebriate program run by DPH does a good job, but said that it's underfunded and should be evaluated and expanded. Koenig asked DPH's Anne Kronenberg if this is possible.

"You know it all comes down to money," she replied. "There's a little disconnect going on for me. What we're saying is good but I also know what the budget situation is in the city. That's one [sticking point] where if we could get the mayor on board ... or some other creative way

of funding."

"Money is a real issue," Rhorer piped up. "So I'm thinking maybe if it's a high cost item, we take it off the list." Yet, he added, "I totally agree the chronic inebriate program needs to be expanded to more placement facilities."

Instead, it was removed from the list.

"The problem is, if we take out some of these matters, what we're going to be left with is enforcement ordinances and the justice system. And I think we all agreed a long time ago the idea isn't to incarcerate people, but to get housing and services for them," Katzman complained. "It's going to leave us with the stick and not the carrot."

Recommendations in the "stick" category included establishing "drug free zones" with enhanced penalties for dealing, using, and possession. Similar zones already exist within 1,000 feet of schools and parks in San Francisco, but have been implemented more broadly in other cities.

After discussing the constitutionality of making one street corner drug-free but not others, some suggested folding it in with another idea on the list: VIP zones.

"What does VIP stand for?" someone asked.

"Very Important Person," someone else answered.

"How about B and T? Business and tourism zones?" Rhorer suggested. "Marketing of VIP sounds a little more difficult."

According to the description on the meeting agenda, VIP zones would be established around

CONTINUES ON PAGE 18 »



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**GHOSTLAND OBSERVATORY**  
10/17 Fillmore

**AL GREEN**  
**GLADYS KNIGHT**  
9/19 Sleep Train Pavilion

**FLEET FOXES**  
9/19 Independent

**BART DAVENPORT**  
**SUGAR AND GOLD**  
9/19 Cafe du Nord

**HENRY ROLLINS**  
9/19 Zellerbach Auditorium



**NICK CAVE & THE BAD SEEDS**  
9/20 Warfield

**TILLY & THE WALL**  
9/20 Mezzanine

**TREASURE ISLAND MUSIC FESTIVAL**  
9/20-21 Treasure Island

**THE WEDDING PRESENT**  
9/21 Great American Music Hall

**SPOON**  
9/22-24 Fillmore

**THE HIVES**  
**EAGLES OF DEATH METAL**  
9/23 The Grand Ballroom

**RA RA RIOT**  
9/24 Rickshaw Stop

**JOURNEY**  
9/24 Sleep Train Pavilion  
9/27 Shoreline Amphitheatre

**SILVER JEW**  
9/25 Fillmore

**ADAM STEPHENS**  
9/25 Swedish American Hall

**RANCID**  
9/26-27 Warfield



**MISSION OF BURMA**  
**HANK IV**  
9/26-27 Independent

**THE BRAZILIAN GIRLS**  
9/27 Mezzanine

**CALEXICO**  
**THE CAVE SINGERS**  
9/28 Fillmore

**MY BLOODY VALENTINE**  
9/30 The Concourse at SF Design Center



**PEOPLE UNDER THE STAIRS**  
10/1 Independent

**MSTRKFT**  
10/1 Mezzanine



**SIGUR ROS**  
10/3 Greek Theatre

**DANDY WARHOLS**  
10/4 The Grand Ballroom

**IRON & WINE**  
**SHOLI**  
10/5 Bimbo's

**BLACK LIPS**  
**GRAND OLE PARTY**  
10/6-7 Great American Music Hall

**HIGH PLACES**  
**PONYTAIL**  
10/8 Bottom of the Hill



**NEW KIDS ON THE BLOCK**  
10/10 HP Pavilion

**SANTANA**  
10/11 Shoreline  
10/12 Sleep Train Pavilion

**BLACK KIDS**  
10/13 Fillmore

**JOLIE HOLLAND**  
10/15 Bimbo's

**GHOSTLAND OBSERVATORY**  
10/17 Fillmore

**SAY HI**  
**THE IAN FAYS**  
10/18 Bottom of the Hill



**TINA TURNER**  
10/19 HP Pavilion

**STEREOLAB**  
10/21-22 Fillmore

**MARTIN SEXTON**  
10/23 Fillmore

**MOUNTAIN GOATS**  
**KAKI KING**  
10/24 Fillmore

**TAJ MAHAL**  
10/25 Fillmore

**RICHARD CHEESE**  
10/25 Bimbo's

**MASTER ESTUARY**  
10/27 Elbo Room



**GIRL TALK**  
10/27-28 Fillmore

**FUJIYA & MIYAGI**  
10/28 Independent

**CRYSTAL CASTLES**  
10/29-30 Independent

**ROKY ERICKSON**  
11/1-2 Great American Music Hall

**THE SPINTO BAND**  
**FRIGHTENED RABBIT**  
11/1-2 Bottom of the Hill

**CITIZEN COPE**  
11/3 Palace of Fine Arts

**RAY LAMONTAGNE**  
11/3 Paramount Theatre

**MASON JENNINGS**  
11/13 Fillmore

**JOAN BAEZ**  
11/18-19 Herbst Theatre



**KRS-ONE**  
11/21 Red Devil Lounge



**O'DEATH**  
11/21 Bottom of the Hill

**OZOMATLI**  
12/11-14 Fillmore

**TWO GALLANTS**  
12/26 Fillmore

**BLACKALICIOUS**  
12/27 Fillmore

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## Raiding Long Haul

Police investigating animal rights threats used heavy-handed tactics against a lefty collective

By Deborah Giattina

> [deborah@sfbg.com](mailto:deborah@sfbg.com)

Previously sealed documents related to the Aug. 27 police raid at the Long Haul Infoshop in Berkeley now reveal what the UC Berkeley Police Department was after, even if questions remain about its tactics.

The Statement of Probable Cause refers to e-mail threats against UC Berkeley researchers made by animal rights activists, sent from Long Haul's IP address. Long Haul — along with its tenants *Slingshot*, a quarterly newspaper supporting radical causes, East Bay Prisoner Support, and Berkeley Liberation Radio — had several of its computers seized by an assortment of gun-wielding campus cops, Alameda County sheriff deputies, and federal agents who broke into the nonprofit locale, which has been providing office and meeting space for political and social justice groups since 1994.

During the raid, according to Kathryn Miller, one of the first Long Haul collective members to arrive on the scene, authorities wouldn't show anyone the warrant until they finished breaking open cabinets and nabbing CDs and hard drives in pursuit of evidence. Miller says she even offered to unlock cabinets for them provided they show her the warrant, but the cops still refused.

That warrant explained little about the reasons for the intrusion, other than to refer to the Statement of Probable Cause affidavit filed with the Superior Court and to grant permission to confiscate property that could show a felony had been committed. Immediately after the raid, Robert Bennett, a staff member of *Slingshot*, expressed his suspicion that the raid was a form of "collective punishment" against left-wing groups, especially considering his publication's support of the tree-sitters who have delayed a UC Berkeley construction project.

Carlos Villareal, who is part of a team from the National Lawyers Guild that will be representing the besieged nonprofit pro bono, told the *Guardian* that Long Haul and its tenants have grounds to contest the search as unconstitutional under the Fourth Amendment.

"I'm pretty confident that we have a good argument that the search was overbroad and the tactics were heavy-handed. Searches need to be limited in both their scope and how they're done," he said.

Villareal didn't even see the affidavit until Heather Ishimaru, an ABC Channel 7 news reporter, brought it to Long Haul seeking comment. Ishimaru obtained the document by accident from the Wiley Manuel Courthouse in Oakland

on Aug. 8 when a clerk in training provided it to her even though it was under protective seal. If not for that lapse in procedure, Long Haul's lawyers would have to petition a court to see the incriminating document.

The affidavit, written by Detective Bill Kasiske, details some alarming e-mails sent via free Internet e-mail accounts to a researcher at the university, like one demanding, "STOP TORTURING ANIMALS OR THINGS GET UGLY" or another that correctly stated the researcher's home address and said, "im a crazy fuck and im watching YOU."

Kasiske concludes, "A search of the Long Haul's premises could reveal logs or sign-in sheets indicating which patrons used the computers on particular dates." But he doesn't draw a distinction between computers open to the public and those strictly for the use of tenant organizations.

Even if the search is limited to the public-access computers, not much information can be gleaned from them. Much like at the local public library, anyone — from the Unabomber and Osama bin Laden to an FBI agent — can walk in and use the computers without logging on or leaving any trace of their identity.

It's unclear why Kasiske didn't research Long Haul's practices regarding patron use prior to filing the affidavit, and no one from UCBPD would respond to our calls for comment. Villareal, the legal spokesperson on the case, noted that, "there are less disruptive methods of law enforcement.... We don't think they would do something similar to a business, Internet café, or library." **SFBG**



**9/17 DR. DEE**  
Nawlin's piano 6pm

**9/18 THE ITALS**  
reggae  
10pm \$15 door

**9/19 Club Dread presents**  
**WOMEN IN REGGAE**  
10pm \$10 door

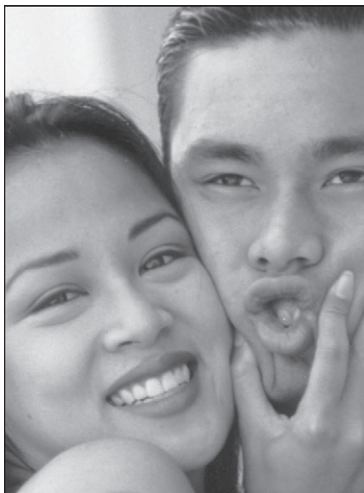
**9/20 YELLOWMAN**  
reggae 10pm \$20 door

**9/21 FIVE PONIT-O**  
funk/soul 4pm \$5 door

**9/23 MARTY EGGERS**  
ragtime piano 5pm

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## Safe streets CONT.,

downtown, the Yerba Buena center, Fisherman's Wharf, Chinatown, and Union Square as areas subject to "special enforcement of drug laws, aggressive panhandling, sitting/lying on sidewalks" and other "quality of life crimes."

Defending the idea, D'Alessandro said, "Just from our perspective, tourism generates \$500 million a year in local taxes that fund a lot of the programs we're talking about at this table. And we're very threatened. We've lost a lot of business." He said one convention bailed because a visitor was spit on.

"There's obviously huge problems with this. It's specifically targeting people because of their status, their housing status," Friedenbach said, sarcastically suggesting they have

a registration for homeless people entering certain areas of the city.

"I think we have to separate aggressive panhandling and blocking thoroughfares from poverty," D'Alessandro said. "This is not targeting poor people."

"When you say sitting and lying on the sidewalk, that is targeting people who don't have a place to sit," Friedenbach countered.

"Maybe we don't do this unless we provide places to sit," D'Alessandro replied.

"Like more drop-in centers," Rhorer offered.

But temporary places to sit and sleep don't seem like part of Newsom's vision. Since he took office, more than 400 shelter beds have been lost. In March, Newsom defunded the only city-funded 24-hour drop-in center serving both men

and women.

By the end of the meeting, many of the ideas for enhancing services remained in play, like ramping up Project Homeless Connect and the Homeless Outreach Teams, as well as more drop-in centers, housing, and job programs. All of the law enforcement-oriented changes were still on the list, including implementing the drug-free and VIP zones.

Speaking afterward, Katzman returned to the issue of what defines safety, and for whom. "We have tenants and clients in the Tenderloin who are afraid to go out of their buildings at night because of drug-related violence. They're not complaining to us about people peeing on the streets," he said. "No one likes it, but that's not the big issue right now." **SFBG**



# Victorian sensibilities

By Kat Renz

> news@sfbg.com

**GREEN CITY** It's hard to argue with Craig Nikitas when he says, "The greenest building is the one that exists now."

As a senior planner with the San Francisco Planning Department, Nikitas knows that a ton of energy is wasted tearing down the old and erecting the new. Energy embedded in the original materials and construction — which often last a century or longer — is also destroyed. And it all ends up in the dump, replaced by new products that might, if you're lucky, hold up for a fraction of the lifetime of the old components.

Michael Tornabene is a designer at Page and Turnbull, Inc., a Nob Hill District architecture firm specializing in preserving historic buildings, notably the asbestos-laden Old Mint and the Ferry Building. He said the Bay Area is distinguished by its thousands of gorgeous Victorian, Edwardian, and Craftsman homes, as well as its green sentiment. Restoring old buildings can be tricky because their features aren't standardized. Even so, their age can also be their best virtue.

"What's great about sustainable upgrades to an historic home is most of the historic homes we're dealing with were constructed before a mechanically integrated system was developed," Tornabene said, noting most pre-1950s structures already had nice green features such as passive solar orientation, designed into them rather than being built around unsustainable elements — think air conditioning — that are harder to green.

Where to start? First, pick off what Tom Dufurrena, a principal at Page and Turnbull, calls "all the low-hanging fruit — the easy things that have the least cost and the most benefit." Weather-stripping the doors and those rattling old windows, insulating the attic (40 percent of heat is lost through the roof, he said), and replacing old, inefficient appliances with Energy Star models are the three simplest and best historic home improvements. All are noninvasive and energy conscious, and they don't require a permit from the city.

Such suggestions were just the beginning of measures photographer Peter Bruce took to make his family's 117-year-old Upper Haight Victorian more efficient and comfortable. Over a five year period, they knocked their monthly electric

bill from \$250 to \$160 by replacing their refrigerator, installing a dishwasher that recycles heated water, and putting in nearly 100 percent efficient hot water heaters.

But Bruce didn't ignore the low-tech, remembering to string a clothesline and using curtains as more than mere decoration. "Dark, heavy curtains make a world of difference," he said, explaining that they hung these over north- and east-facing windows to keep the rooms toasty. He put sheer, light-colored curtains over west windows to allow in afternoon warmth.

Curtains or no, windows are the controversial linchpin in any discussion of building preservation and sustainability. "There's almost the knee-jerk reaction from a sustainability point of view to replace your windows with double-paned windows," Dufurrena said. "On an historic building, if the windows are a historic feature — which they almost inevitably will be — then there's an issue right there with compromising the integrity of the building."

Old window frames are made from higher-quality materials — in San Franciscan Victorians this often means rare first-growth redwood — than most modern energy-efficient alternatives. The National Trust for Historic Preservation cites studies showing it could take a century or longer for a replacement window, typically made of toxic vinyl, energy-intensive aluminum, or a wood composite, to pay for itself in energy savings.

"The worst thing you can do is take out old wood windows and throw them away and replace them with vinyl," Nikitas said.

He said that when Sup. Aaron Peskin was working on the Green Building Ordinance last year, the big question was how to create incentives encouraging people to reuse historic buildings. They devised a system awarding points toward their mandated green building requirement for retaining historic features, and keeping the windows represents a big chunk of the points.

"It's about the truth of the building and the preservation ethos," said Cara Bertron, Page and Turnbull's cultural resources specialist. "Those are really hard things to articulate to people who may see the energy savings as worth it." **SFBG**

For more information, including details on upcoming events on green-ing historic homes, visit [www.aiaf.org](http://www.aiaf.org) and [www.builditgreen.org](http://www.builditgreen.org).

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## Energy 92.7 and AT&T are Honoring The People Of The Bay Who Raise The Bar In The Community.

Milla has worked effortlessly in the community to support HIV affected teens. She recently held a benefit fundraiser that raised over \$7k for a program called Sunburst Projects. Sunburst Projects provides a week long camp session for kids with HIV in addition to year-round counseling, support groups and other services to those affected and their families. Sunburst has experienced some financial setbacks in recent years that have made it impossible to offer the week long camp to the kids who have come to really depend on it. Check out Sunburst at [sunburstprojects.org](http://sunburstprojects.org).

That's why AT&T is donating \$500 to "to the non profit of Milla's choice". Because Milla Milojkovic is this week's AT&T spotlight community hero.

AT&T supports community based programs and organizations that address educational, cultural, and social issues affecting the quality of life in our communities. Energy 92.7 and AT&T helping to raise the bar in our community.



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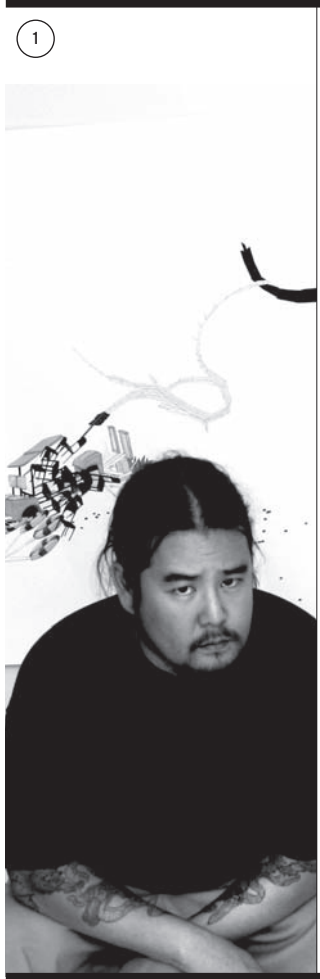
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# GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS

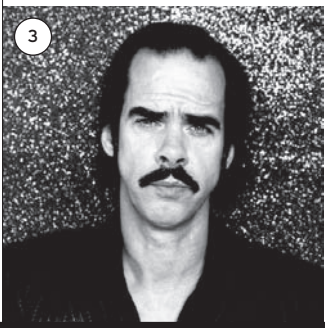


SEPT. 17-23, 2008  
**APA**

By **Johnny Ray Huston**  
> johnny@sfbg.com

On his Web site ([www.weston-teruya.com](http://www.weston-teruya.com)), Weston Teruya writes that he first saw artwork by *El Conquistadork* creator Michael Arcega at “APAture,” Kearny Street Workshop’s annual festival of Asian Pacific American Artists. “APAture” turns 10 this year, and this time it’s Teruya — whose impressive mixed media works chart arid-yet-contested dream zones — that is reaching new artists. Along with zinester Hellen Jo, stage performer Samantha Chanse, and *Colma: the Musical* co-creators Richard Wong and H.P. Mendoza (now at work on a movie called *Fruit Fly*), he’s one of the main contributors to the 10-day event, which traverses film, music, literature, theater, and visual art.

Sept. 18–27; \$15–\$25  
Various venues, SF  
(415) 503-0520  
[www.kearnystreet.org/programs/ksw-next/apature2008](http://www.kearnystreet.org/programs/ksw-next/apature2008)



**WEDNESDAY**  
SEPT. 17

## MUSIC

### Vieux Farka Touré

Contrary to what you might assume from his name — *vieux* meaning old and all — Vieux Farka Touré is in fact the late Malian bluesman Ali’s son. Even as West African guitar music becomes an obligatory reference for indie bands like Vampire Weekend, the mind-boggling breadth of African styles continues to get short shrift from lazy critics and listeners. While the Tuareg nomad jams of Tinariwen have found purchase among college radio DJs for their perceived rawness, it would be shallow to dismiss Touré’s modestly virtuosic guitar playing and emotive singing for any perceived slickness.

(Brandon Bussolini)

8 and 10 p.m., \$22  
Yoshi’s SF  
1330 Fillmore, SF  
(415) 665-5600  
[www.yoshis.com](http://www.yoshis.com)



**THURSDAY**  
SEPT. 18

## VISUAL ART

### “The Knight Life: Bay Area Spotlight on Keith Knight”

San Francisco, shame on you for losing award-winning *K Chronicles* cartoonist Keith Knight. The 16-year resident scooted south to Los Angeles a year and a half ago. “I think I was somewhat morbidly fascinated with LA’s bad reputation,” says Knight by phone from LA where he has since launched a daily strip, had a baby, and put together *The Complete K Chronicles* (Dark Horse). “People up there despise it, but down here people love San Francisco, though I think it makes San Franciscans even more angry that the hatred is not reciprocated.” To feel the loss, check Knight’s laugh-out-loud strip on the black flight from SF, commissioned by the Wallace Foundation, at [www.sff.org](http://www.sff.org). (Kimberly Chun)

Reception 7–9 p.m., \$2–\$6  
Show continues through Nov. 9  
“Cartoons Are Serious Business” workshop Sun/21, 1–4 p.m., \$90–\$100

Cartoon Art Museum  
655 Mission, SF  
(415) CAR-TOON  
[www.cartoonart.org](http://www.cartoonart.org)

Also Sat/20, 8–10 p.m.  
San Francisco City Center Hostel  
685 Ellis, SF  
(415) 474-5721

## MUSIC

### Low Red Land

While I’ve listened to their self-released 2006 album *Weight of Nations* a gajillion times, I’ve only seen local trio Low Red Land once, a couple months ago at Café Du Nord. Apparently I got rustically rocked out, only to walk in on an all acoustic set. Don’t get me wrong, it was good, but I really wanted to see these guys turn everything up to 11 and let the feedback roll through the room like a rogue wave. This show is the release party for *Dog’s Hymns*, also self-released, and there are moments on the disc that seem to foreshadow ear-splitting, Crazy Horse at full rip torrents of white noise when played live. (Duncan Scott Davidson)



With Tartufi and Built for the Sea  
8 p.m., \$12  
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## THEATER

### Moby Dick! The Musical

I owe something deep to the gleefully absurd Eugène Ionesco play that Theater Rhinoceros takes its name from. It taught my 16-year-old self, along with my French 3 classmates, that laziness could be subversive and Pastis could get you wicked drunk. Queering the Great American Novel is one way of extending Ionesco’s anti-conformist, nonsense-as-politics stance. Written by Brits Robert Longden and Hereward Kaye, this musical-within-a-musical’s plot supposedly follows a staging of the Melville novel by the cross-dressing headmistress and students of an all-girls school — but don’t be surprised if the premise is an invitation to anarchy of the sort that collapses distinctions between “high” and “low” culture. (Bussolini)

8 p.m., \$15 (opening night Sat/20)  
Show continues through Oct. 12

Theater Rhinoceros  
2926 16th St., SF  
(415) 861-5079  
[www.therhino.org](http://www.therhino.org)

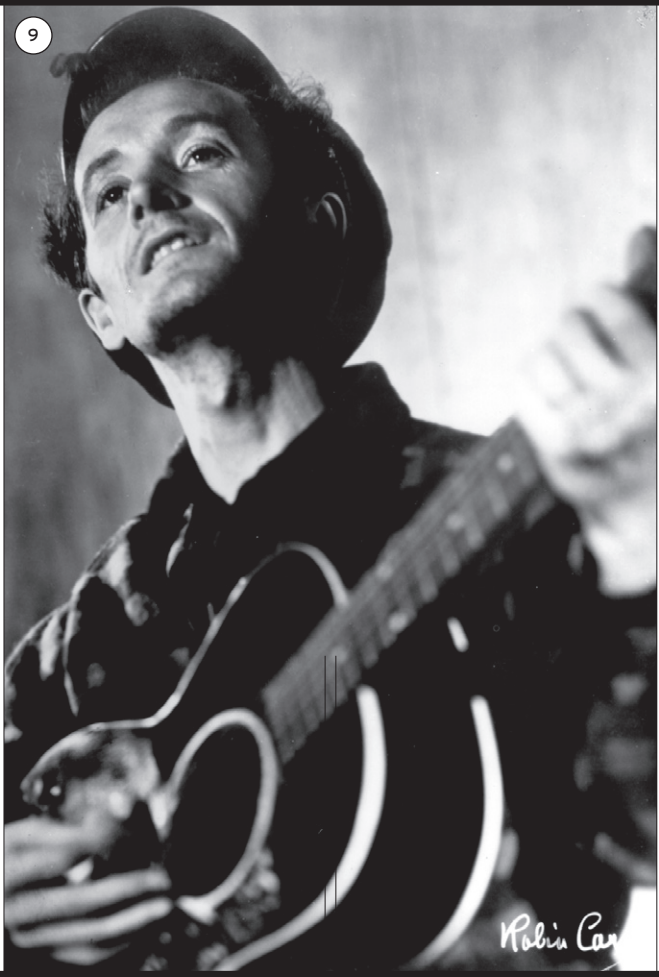
## FILM

### “Shatfest”

He may be best known to the universe as Captain James Tiberius Kirk of the starship *Enterprise*, but William Shatner has played many other roles in his long career. Hosted by Will Viharo and Thrillville, the swingin’ purveyors of all that is retro, hip, and cool in the East Bay, “Shatfest” features a screening of *White Comanche* (1968), one of Shatner’s less known, but nonetheless cult favorite, performances, in which he plays “half-breed twins, one good, one evil,” in a pseudo-spaghetti western. Local surf ’n’ turf favorites Pollo Del Mar provide a musical appetizer before the main course of spectacular cheese for the evening. (Sean McCourt)

9:15 p.m., \$8  
Cerrito Speakeasy Theater  
10070 San Pablo, El Cerrito  
(510) 814-2400  
[www.thrillville.net](http://www.thrillville.net)





FRIDAY  
SEPT. 19

MUSIC

Nick Cave and the Bad Seeds

From small-town Down Under to punk-era London, onward to Berlin and São Paulo, then back to England, through heroin abuse and a series of muses, PJ Harvey among them, Nick Cave is a renaissance man with a rock 'n' roll lifestyle. He's been drunk on the pope's blood with the Birthday Party, written a novel — *And the Ass Saw the Angel* (Harper Collins, 1989) and the screenplay for the Aussie western *The Proposition* (2006), returned to his raunch rock roots with *Grinderman*, and through it all, loosed no less than 14 Nick Cave and the Bad Seeds albums upon an always expectant world, the latest being this year's *Dig, Lazarus, Dig!!!* (Anti-). As Cave and company hit the Warfield's stage with two performances a few days before his 52nd birthday, it's clear that the man refuses to fade into irrelevancy. (Davidson)

With Red Sparowes  
Also Sat/20

9 p.m., \$33.50  
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www.goldenvoice.com

MUSIC

God of Shamisen

It's possible the Santa Cruz quartet God of Shamisen is the world's first quasi-metal band led by a shamisen (a Japanese three-string lute) player. It's also possible no one saw this particular East-West fusion as one that *had* to happen someday — but these guys have taken the initiative and made it happen regardless. Their genre-surfing sound not only takes on death metal and Japanese folk, it veers into the realms of videogame music, cheesy white-guy funk, and '60s soundtrack influences. Shamisen player Kevin Kmetz and drummer Lee Smith are also members of the band Estradasphere, and GoS brings a similar blend of impressive chops, eclecticism, and (occasionally) numb-nuts humor to the table. (Will York)

With We Be the Echo, Hey Three Eyes, and Guitar Zeros  
10 p.m., \$8

“I think it makes San Franciscans even more angry that the hatred is not reciprocated.”

Bottom of the Hill  
1233 17th St., SF  
(415) 621-4455  
www.bottomofthehill.com

MUSIC

Kaia Wilson

Attendees of Dolores Park Cafe's Friday-night music series are treated this week to the acoustic guitar of Kaia Wilson. Perhaps best known for playing with beloved dyke bands Team Dresch and the Butchies, Wilson also released a series of softer, sparser solo records (first-name-basis style, as Kaia) that downshift from queercore to lez folk rock. The latest is *Godmakesmonkeys* (Jealous Butcher), on which songs like “Logical List of Confidences” and “Montana” show off Wilson's heart-catching vocals and heart-pinned-to-sleeve lyrics, while rollicking, countrified tracks like “Dogs/Trucks” pay giddy tribute to true romance. (Lynn Rapoport)

With Jo Berger  
Dolores Park Café  
7:30 p.m., call for price  
501 Dolores, SF  
(415) 621-2936  
www.doloresparkcafe.org

SATURDAY  
SEPT. 20

MUSIC

“This Land Is Your Land”

The rich artistic, social, and political legacies of American iconoclasts Woody Guthrie and John Steinbeck are feted at this event, featuring musical celebrations of their work alongside displays of rare artifacts, including original manuscripts, lyric sheets, and personal letters. Performers Henry Rollins and Social Distortion's Mike Ness, who come from the fiercely independent punk rock underground of the early '80s, have much in common with the two dustbowl-era giants, as do their descendents, Sarah Lee Guthrie and Johnny Irion. A por-

tion of the proceeds from the show, which also features Son Volt, Sheryl Crow, Cat Power, and the Black Keys, go to the Guthrie and Steinbeck family foundations. (McCourt)

2 p.m., \$19–\$80.50  
Concord Pavilion  
2000 Kirker Pass Road, Concord  
(925) 676-8742  
www.livenation.com

EVENT/VISUAL ART

Roadworks: Steamroller Prints

Designed for the giants of Brobdingnag, De Haro Street will morph into a colossal printmaking workshop. Unique 4-by-4 foot linocut prints will be made by six local artists by applying ink to plates, placing paper and blankets on top, then carefully running a three-ton steamroller over the print several times to ensure even distribution. Tada! — you've got a large-scale print ready to show in the Big Friendly Giant's living room. There will also be book and art  
CONTINUES ON PAGE 22 >>

1) Weston Teruya (see “APA”); (2) Kaia Wilson (see Fri/19); (3) Nick Cave (see Fri/19); (4) Chazz Palminteri (see Mon/22); (5) Vieux Farka Touré (see Wed/17); (6) Jonathan Lethem (see Tues/23); (7) Jean Franco Pilas, Linda Wang, and Jarrod Pirtle in *Moby Dick! The Musical* (see Thurs/18); (8) Keith Knight (see Thurs/18); (9) Woody Guthrie is honored at “This Land Is Your Land” (see Sat/20); (10) Impaled (see Sat/20); (11) Low Red Land (see Thurs/18); (12) God of Shamisen (see Fri/19)

NICK CAVE PHOTO BY POLLY BORLAND; VIEUX FARKA TOURÉ PHOTO BY AMIDOU TOURÉ; MOBY DICK! THE MUSICAL PHOTO BY KENT TAYLOR; WOODY GUTHRIE PHOTO BY ROBIN CARSON, COURTESY OF THE WOODY GUTHRIE ARCHIVES; GOD OF SHAMISEN PHOTO BY SPYDER DAVIS





PHOTO: MARTY SOHL

WORLD PREMIERE!

## ROBERT MOSES' KIN TOWARD SEPTEMBER

Thu, Sep 18–Sat, Sep 20, 8 pm // Novellus Theater at YBCA  
\$30 regular, \$25 Mem/Snr/Stu/Tea

One of the Bay Area's most compelling choreographers returns to YBCA with a thrilling new work about the divine impulse of artistic creation.

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LONGSOME COWBOYS

## FILM/VIDEO

### TAYLOR MEAD IN PERSON

Performer and poet Taylor Mead, a central figure in the history of underground cinema, has starred in over 100 films, though he is best known for the films he made with Andy Warhol. Now over 80 years old, Mead's work has a mature innocence, and a celebration of (and longing for) peace and joy. **The Sep 18 & Sep 19 screenings will be followed by a discussion with Taylor Mead!**

Thu, Sep 18, 7:30 pm  
*The Flower Thief* by Ron Rice

Fri, Sep 19, 7:30 pm  
*Lonesome Cowboys* by Andy Warhol

Sun, Sep 21, 7:30 pm  
*Excavating Taylor Mead* by William A. Kirkley

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## THE SAN FRANCISCO BAY GUARDIAN PICKS

Steamroller print being made  
at Roadworks (see Sat/20)



### PICKS CONT>>

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(415) 565-0545  
[www.sfcbook.org](http://www.sfcbook.org)

### MUSIC

#### Impaled

One of the perks of living in this expansive city is the wealth of weekend activities you can do with your kids (or parents). Seeing Oakland's misanthropic grindcore goretet, Impaled, at Thee Parkside is not one of them. Armed with lab coats and a medical dictionary, they broke into the extreme scene with the aptly-named, horrifically adorned (I would describe the sleeve but I don't want to lose my job) *Choice Cuts* (2001) on Tipper Gore's favorite, Deathvomit Records. Somewhere between *Cuts* and their newest gore-iffic release, *The Last Gasp* (Willowtip, 2007), their technical prowess, unrelenting brutality, and — dare I say it? — hint of melodic groove began to overshadow their consistently repulsive album covers. **(Daniel N. Alvarez)**

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## MONDAY SEPT. 22

### FILM

#### *Bullets over Broadway* with Chazz Palminteri

Multi-talented actor Chazz Palminteri, known for his roles in *The Usual Suspects* (1995) and *Mulholland Falls* (1996), comes to San Francisco for the next four weeks to perform his mesmerizing one-man stage production of *A Bronx Tale* at the Golden Gate Theatre. But first, fans get to watch him on the Castro Theatre's big screen in Woody Allen's 1994 film *Bullets over Broadway*, a role that earned

him an Academy Award nomination. Afterward, Palminteri holds an onstage interview and Q&A session. **(McCourt)**

7 p.m. \$7–\$9.50  
Castro Theatre  
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## TUESDAY SEPT. 23

### EVENT

#### Jonathan Lethem

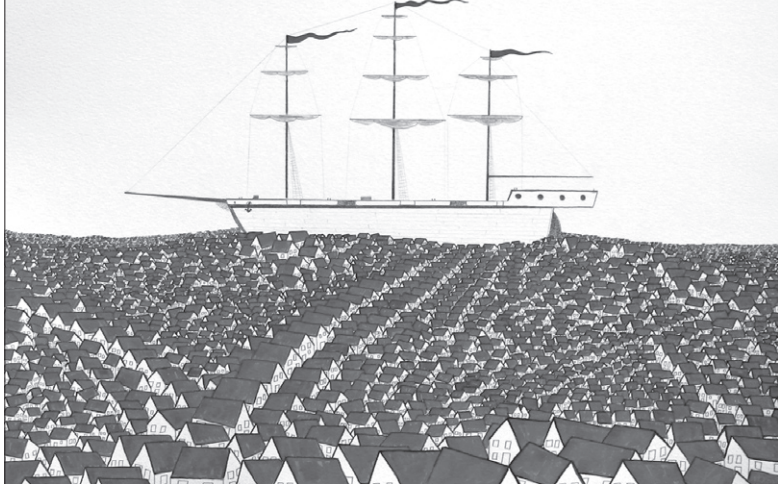
So, do you go to this author event — a discussion with Greil Marcus, not a reading, mind you — because you've read and like Lethem's novels? Or do you go to absolve yourself of the responsibility of ever having to read one? Although his recent rock-novel-ette *You Don't Love Me Yet* (2007) had a lukewarm critical reception, leave

it to Marcus, a chief architect of this thing we call rock-crit, to tease out its subtleties for fans and dilettantes alike. Interestingly, both Marcus and Lethem have a history with Berkeley — Marcus is a longtime resident, while Lethem lived there for a decade after dropping out of Bennington, working in (where else?) used bookstores. **(Bussolini)**

8 p.m., \$10–\$18  
Jewish Community Center of San Francisco  
3200 California, SF  
(415) 333-4289  
[www.jccsf.org](http://www.jccsf.org)

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address, city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (no text attachments, please) to [listings@sfbg.com](mailto:listings@sfbg.com). Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size.

### LOCAL ARTIST: Carson Murdach



#### TITLE *Tenants in Common, Craft*

**STORY** This is from an ongoing series called “Tragedy of the Commons” about human encroachment and societies’ inability to learn from history. Simply put: “History does not repeat itself, fools repeat history.”

**BIO** Carson Murdach was born and raised in Tacoma, Wash. He has a BFA in sculpture from Washington State University and an MFA in painting and drawing from California College of the Arts. He has worked as a bus driver, foundry worker, metal fabricator, and naturalist/bear guide, and currently is a technician for museums. His first solo show was in April 2008 at Steven Zevitas/Open Studios Press (OSP) in Boston.

**SHOWS** “Introductions 2008: A Baker's Dozen of Bay Area Emerging Artists,” through Sept. 27. Root Division, 3175 17th St., SF. (415) 863-7668. [www.root-division.org](http://www.root-division.org). “Realities and Illusions: 2008 National Juried Exhibition,” through Sept. 21. Marin Museum of Contemporary Art, 500 Palm, Novato. (415) 506-1637, [www.marinmoca.org](http://www.marinmoca.org)



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## music

Justice, right, who needs it? In the name of the rockers, Sonic Reducer faces off against the dance-floor repping Super Ego over the French electro-pop juggernaut. We look at TV on the Radio, Goldfrapp, Hot Chip, prep school rock, and other artists appearing at the Treasure Island Music Festival, Sat/20–Sun/21.

For the complete schedule and details, go to [www.treasureislandfestival.com](http://www.treasureislandfestival.com).

GUARDIAN ILLUSTRATION BY JAY BEVENOUR



## TREASURE ISLAND MUSIC FESTIVAL

## Pro: Guilty pleasures

Stressing on Justice's semiotics and skipping to the bomb-blast beat

By Kimberly Chun  
kimberly@sfbg.com

**SONIC REDUCER** Is it wrong to like Justice as much as you like your iPhone? Can a rocker adore Justice as much as they love AC/DC? What's wrong with the fist-pumping, head-banging reaction the French duo inevitably pull when their pop bombast hits your brainwaves?



There's no denying that the duo of Gaspard Augé and Xavier de Rosnay go for the drama, even while piling on the classical melodicism, teasing with sonic textural interest and gently provoking with image and concept. In play are the detached yet still loaded signs and symbols of a de-centered, post-nationalist, millennial Europe — where the virtual village square, an imagined common ground, is littered with logos and branding detritus like corporate trademarks (à la their sparkling '80s font-anime fete of a vid for "DNVO") and crosses (a.k.a. the title of Justice's 2007 Ed Banger/Vice/Downtown debut), the latter of which might be read at various points as a crucifix, a space-galleon, or a coffin with wings).

But perhaps that common ground is also the beat — a constant that shifts intriguingly. The beat doesn't possess the primacy one would imagine from an outfit so associated

with disco, the so-called nouveau French touch scene, or anything resembling dance music culture, if there was ever such an animal. Instead, Augé and de Rosnay are ciphers: the friendly, unobtrusive absence at the center of Justice, as identifier-free and countenanceless as they are in their Grammy-nominated "D.A.N.C.E." video. These children of Jean Baudrillard dare you to deny their ball-busting bounce, ear-bleed volume, and bloodless hooks, sans even the cartoon/anime-cool, featureless, anti-human "faces" of Daft Punk, or the too-cool-for-school 'tude of, say, Death From Above 1979. As with their recently banned video for "Stress," Justice are tinkering with pop violence, devoid of true gore, a.k.a. passion.

So is it wrong to think of Justice as a user-friendly lil' post-modern contemporary performing unit (CPU), right there along with my favorite multi-tool and time-wasting-toy iPhone — generating content that doesn't burden me with biography, calculated ways of winning my dollar, or even, despite the iconography, religion, politics, or deep thoughts designed to program or convert me. "Justice is music without a message and without politics," de Rosnay told Pitchfork this year. "We don't want to tell people what to think." Regardless of whether I buy t's Christian allusions — "Genesis," "Let There Be Light," "Waters of Nazareth," and even divin-

CONTINUES ON PAGE 30 »

## TREASURE ISLAND MUSIC FESTIVAL

## Con: Jabbing at Justice?

"Help! I'm drowning in shutter shades," yells club kid

By Marke B.  
superego@sfbg.com

**SUPER EGO** Pack up your travel-size Palin Porker-Pink™ CoverGirl Lipslick, kids, 'cuz we're about to time-travel through the recent dance floor past, with a brief stop at Negative Nellyland. All aboard the Wayback: toot, toot.

In the past couple of years, five new genres have taken over US underground clubs — all with wriggly roots in Europe and Canada. (If you're looking to read any entrails about America's loss of influence in the world, check out our lube-slip grip on global dance floors.) These genres are: minimal techno, a brainy but often stunning strip-down of the much-maligned techno beast; dubstep, with its post-post-colonial fusion of reggae, two-step, bhangra, and more; retro disco, summoning the shimmering ghosts of gay bathhouse, italo disco, and other pre-digital '70s and '80s micro-movements; lazer bass — or "bastard bass," or "psychedelic robo-crunk remix action" — the blippy, bowel-shaking deconstruction of chart-prevalent hip-hop.

And then, of course, there's hardcore electro. Honestly, hardcore electro — and the glam-slam banger scene that grew up around it — can sometimes bug the bejesus out of me. The genre

has mind-blowing aspects: thumping energy, quick-witted mixing, exhilarating stuttered vocals, old-school breakdowns, and key-skipping basslines. I was raised rave, so its primo combo of mannered anarchy and DJ worship — along with its genre-bending conflagration of metal, crunk, acid, and techno — is right up my tender alley. Bring the noise.

Yet there's something a little too "party like a rock star" about it. With its accompanying over-the-top neon-hipster look (attack of the sunglass tees!), sex-obsessed provocations, and fist-pumping non-dance moves, hardcore electro is the new hair metal. The banger kids I've met are all lovely and motivated, and in the right DJ hands — Richie Panic, Vin Sol — the mix can achieve perfection, cheekily blasting stadium-size sounds to an up-to-the-minute crowd. But there's sometimes a shallow, for-the-cameras sheen to the scene — mirroring the often robotic, often black-faced "let's get fucked up and fuck" lyrics spat from the speakers. Sad face.

Plus, no one ever STFU about god-damned Justice.

OK, look, I'm no hater — do you see any frown lines on this immaculate face? Thought not. If 10,000 people wanna throw on electric-blue shutter shades and American Apparel tube socks and lose their shit to two smirking French dudes, I'm all for it. I may even join 'em. But if I

CONTINUES ON PAGE 30 »



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Organized by the Fine Arts Museums of San Francisco in cooperation with Dale Chihuly. Major patron funding for the exhibition and its programs is provided by the Koret Foundation. Sponsor support is provided by Dorothy and George Saxe, Target, the Winifred Johnson Clive Foundation, and the Ednah Root Foundation. Additional support is provided by Bombardier Aerospace Flexjet, The Barkley Fund, Imago Galleries, the Walla Walla Valley Wine Alliance, and Hilton San Francisco.

Dale Chihuly, *Black Basket*, 2008,  
photo by Scott Mitchell Leen



## TREASURE ISLAND MUSIC FESTIVAL

## Channel surfers

Flip the switch and begin anew with TV on the Radio

By Mosi Reeves  
 > a&cletters@sfbg.com

Tunde Adebimpe sounds like he's in good spirits. Four years ago, when the lead vocalist of TV on the Radio was in his first brush with fame, he would snap at false critical judgments — from comparisons of his voice to “Games Without Frontiers”-era Peter Gabriel to race-oriented articles focused on the group's unusual makeup of Adebimpe, guitarist Kyp Malone, and keyboardist/producer David Sitek — two black men and a white man.

Today, though, as he walks out of his apartment into the streets of Brooklyn, Adebimpe speckles his conversation with chuckles. He jokes about the Gabriel comparisons, noting, “He has a better tailor than I do.” And he shrugs off TV on the Radio's galvanizing success. “It's encouraging, because we don't make the most conventional stuff,” he says. “We're not rich off making records.”

Though it's not necessarily an Obama-size achievement, Greg Tate from the Black Rock Coalition probably didn't imagine a mostly black rock band would become the darlings of the gentrified indie-rock establishment a mere 20 years after he protested racism in rock in the 1980s. But after two albums — 2004's breakthrough *Desperate Youth, Blood Thirsty Babes* (Touch and Go) and 2006's follow-up, *Return to Cookie Mountain* (Interscope/4AD) — of brilliant, brashly intellectual and bra-

zenly avant-garde music (three if you count its 2002 self-released debut, *OK Calculator*), TV on the Radio's artistic achievement has eclipsed “black rocker” stereotypes.

By now, TV on the Radio's amalgamations are well-cataloged: a little bit of doo-wop, a lot of Fugazi, and sprinkled with gospel-like choral rhapsodies. Despite or because of its alchemical properties — Adebimpe claims, “We've never written an original note in our lives” — a TV on the Radio album sounds wholly different from anything else. Sitek's heavy-metal production techniques isolate Jaleel Bunton's drums and Gerard Smith's bass into echoing timbres. Adebimpe and Malone's wavering voices tremble as if they were trying to find rays of hope amid the mud and asphalt of everyday troubles. A TV on the Radio recording is full of hardy optimism; it sounds like a triumphant battle for the human soul.

“I think that there has to be something outside of our reality. I genuinely hope and find that it is, because if it's not ...” says Adebimpe, his voice trailing off. Then he adds, “Our reality is pretty good. It's got its perks. But hopefully there's *more* to it. Whether that's inside of a person or outside of a person, I have no idea. But there's got to be something that's less flawed, and sometimes boring and sometimes repetitive, than just us.”

Set for release Sept. 23, TV on the Radio's third full-length, *Dear Science* (Interscope/4AD), radiates



Home *echt*: TV on the Radio ventures off in a bright, clean direction with *Dear Science*.

with newfound confidence. Songs like “Red Dress” and “Golden Age,” the latter on which Malone sings “Clap your hands / If you think your soul is free,” positively bop with funk. Then, on the slightly kooky “Dancing Science,” Adebimpe raps in a stutter-step pace about the information age overload. The effect isn't as laughable as you'd think.

*Dear Science's* playful observations sound like a miracle after the earthwork obduracy of *Cookie Mountain* (which sold 188,000 copies, according to Nielsen SoundScan). Universally hailed as a watermark on its release, *Cookie Mountain* refines *Desperate Youth's* ambient guitar lines and protean libido into granite walls of distortion, drums, and lust. On *Desperate Youth's* “Staring at the Sun,”

Adebimpe sings, “You're staring at the sun / You're standing in the sea / Your body's over me,” squeezing his lover in a viselike grip as if to protect the paramour from a world teetering on collapse. Compare that song with *Cookie Mountain's* “Wolf Like Me,” where he doesn't want to smother you, but devour you. The band attacks with ferocity as Adebimpe seduces his Little Red Riding Hood: “You'll never know / Unless we go / So let me show you.”

For all its enigmatic power, *Cookie Mountain* quavers with tension. Shocked at its success — “I feel like, after *Desperate Youth*, we were definitely astonished we were allowed to make another record,” Adebimpe says— TV on the Radio initially struggled to devise a follow-up. “We

were suddenly questioning ourselves about others' opinion, which is always death,” he observes. “But you always get to a point where you shrug it off and you say, I have no idea what anyone else is going to think. I can only do what *I'm* going to do....” The last record was intense periods of absolutely no fun followed by two months of the best time recording.”

If *Cookie Mountain* closed a chapter for TV on the Radio's alabaster soul, then *Dear Science* signifies a new direction. Adebimpe calls it “brighter and cleaner,” shorn of the dense layers of distortion of the past. The music is wide open. The future is wide open. **SFBG**

*TV on the Radio* play at 7:25 p.m., Sat/20, on the Bridge Stage at Treasure Island Music Festival.

## No castaways here

We drool over these Treasure Island jewels

## CSS

Woman, oh, woman. We're so *not* tired of these fiery São Paulo popettes' brand of sexy. CSS rarely disappoint live — Spandex bodysuits, pop hooks courtesy of their latest album, *Donkey* (Sub Pop), and all.

(Kimberly Chun)

8:25 p.m. Sat/20, Tunnel Stage

## DR. DOG

Dusting the crust off Southern rock grooves and biting into the apple of the tenderest harmonies, these unsung sons of the Liberty Bell, the Band, and ELO might be considered the Yankee brethren to My Morning Jacket. (Chun)

6:40 p.m. Sun/21, Tunnel Stage

## DODOS

Is anyone doing anything quite like what spunky San Francisco indie duo Dodos do? (Chun)

5:15 p.m. Sun/21, Tunnel Stage

## FLEET FOXES

Back in the '90s, we used to be able to tell the indie rock from the rock proper by the singing: untrained, off-key, and adenoidal. This Seattle quintet are leading the charge to make the voice the center of indie rock-dom. On their self-titled debut and its forerunner, the *Sun Giant* EP (both Sub Pop), the band brings serious pipes and gorgeous multi-part harmonies like they were trying out for spots in CSNY or “Black Water”—era Doobie

Brothers. (Brandon Bussolini)

3:50 p.m. Sun/21, Tunnel Stage

## FOALS

The brainy Oxford quintet has been tagged with both the “math rock” and “Afrobeat appropriation-ist” labels — both true, and gloriously so. Add in a heap o' (not tired) post-punk reference and some boppy Cure-like atmospheric, and Foals bring dancefloor introspection to new heights. They've also gained a rep for missing festivals, so dedicated fans have their horseteeth on edge. (Marke B.)

3:45 p.m. Sat/20 Tunnel Stage



## LOQUAT

Comforting and disquieting in equal measure, the Bay Area group's knowing, ambivalent electro-pop

will sound even better if the weather is gloomy and if you are in a '90s mood. Playing music together for more than a decade and only on the cusp of releasing their second album, Loquat selects subject matter that rarely strays from post-collegiate romantic malaise. The combo's tasteful, restrained playing and vocalist Kylee Swenson's honeyed tone signals a perfectionism that sometimes gets the best of them: a song's meticulousness can turn suffocating without warning, then just as suddenly return to a melody that almost justifies the occasional preciousness. (Bussolini)

2:35 p.m. Sat/20, Tunnel Stage

CONTINUES ON PAGE 28 >>





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## TREASURE ISLAND MUSIC FESTIVAL

# Class revolting

## Chester French fronts the new school of college-rockers

By **Brandon Bussolini**

> a&cletters@sfbg.com

Americans are allowed to talk about class on the condition that we say we are all middle class — never mind if your 'rents pay for an out-of-state, private college without financial aid, or if you're a single mom struggling to pay Bay Area rents on service industry wages. Regardless of our assets, we're all the same if we pull ourselves up by our bootstraps, right? So despite capitalism's emphasis on abstract equivalence, class is at least one area where the bourgeois insist on qualities over quantities: "You can have my Horatio Alger narrative when you pry it from my cold, dead hands!"

Thus, comparing Harvard-educated pop duo Chester French to Vampire Weekend because their members seem to have leapt from the same L.L. Bean catalog misses what is genuinely questionable about their act. While neither band ever talks about what their parents do for a living, they both make playing with old-money signifiers a big part of their repertoire. But while Vampire Weekend's self-described "Upper West Side Soweto" juxtaposes citations of third world pop with symbols of upper-class belonging, that superficial move is at least designed to give the listener pause. The unsubtle doofuses of Chester French mangle their subject matter, driving every obvious detail into the ground. The Zombies-biting power pop of "She Loves Everybody," for example, opens with a shuddering, prim string trio before ditching the classical instruments for well-tempered synths, clean-cut tremolo guitars, and a by-the-books jaded-romance narrative so obvious it's vaguely insulting to the listener's intelligence.

Even worse, these bros' steez stumbles over itself to incorporate high-end, contemporary pop culture, from which VW's music tends to hold itself aloof. Not that being slightly out of date is inherently superior to being current, but the latter group is at least smart enough to drop its Lil Jon reference four years after "Yeah!" Chester French's best song — which is still terrible — is the pinched, flimsy "The Jimmy Choo's" [*sic*], whose fratboy-



**Fit to be tied: Chester French capitalize on Ivy League chic.** | PHOTO BY JUNG KIM

with-a-Bret-Easton-Ellis-fetish lyrics clumsily and successfully attempt to pander to the *Sex and the City* (or is it *Gossip Girl*?) demographic. Don't be fooled, though: it's not class evocation — though they're pretty bad at making that angle interesting — that makes them especially tiresome. It's that the Chester French marketing bundle is so clearly designed to float bankrupt songwriting on a pseudo-provocative presentation.

Their ruthlessly calculated niche-marketing conjures up secret pact scenarios with the Wesleyan-affiliated, improbably popular MGMT — "OK, so you guys go for the humanities majors, and we'll get the sociology/business dudes." The bad news is that it worked: these guys came out of a bidding war with a Star Trak deal and MGMT scored a Columbia contract. Maybe we should make a pact of our own: let's not talk about class using the terms they're feeding to us. Who cares about the Ralph Lauren sweater? We want to know what your parents do for a living. **SFBG**

*Chester French performs at 1:25 p.m., Sat/20, on the Tunnel Stage at Treasure Island Music Festival.*  
*Vampire Weekend plays 5:55 p.m., Sun/21, on the Bridge Stage at the Treasure Island Festival.*

## HOT CHIP, AHOY: FANCY DRESS, HEARING LOSS, POP HIGHS

Think of a silkily sexy, deliriously poly-rhythmic Hot Chip track as the rippling, bell-shaking musical incarnation of a Persian rug: beautifully detailed; seamlessly groovy; a sensuous, hip-twisting pleasure to dance to or on; and intentionally flawed.

"We hope that maybe the music ends up sounding more refined than polished — there are things we manufacture into the sound that deliberately sound like mistakes," says multi-instrumentalist Al Doyle. "We don't want to end up sounding like Hall and Oates or something like that. That's not the kind of sound we kind of go for, totally smoothed out."

Doyle is in a high-flying mood, strolling the streets of Camden in London with what he describes as "a bag full of fancy dress clothes. Quite strange." Hot Chip is set to play a festival on an island off the south coast of England, though, he adds merrily, "we never dress up for anything. We thought we'd do it this time. Make us feel better."

Eight years along after its origins in the hands of ex-schoolmates Alexis Taylor and Joe Goddard, the band should be feeling just fine — even if they choose not to don pirate gear for the Treasure Island Music Festival. Hot Chip's latest, excellent album, *Made in the Dark* (Astralwerks), sounds like the dance-pop disc that New Order never made. Of that recording, Doyle allows, "We've got generally favorable reviews on Metacritics. A lot of people really liked it, and some people were confused about it initially. It's quite an odd record, I'd say, a little bit all over the place in terms of very quite slow songs and big, loud, fast songs. Quite an experimental moment, with a few big pop hits. But we never thought it was odd. It was just the music we made."

The tracks emerged from everyday highs, like, ahem, *Salvia divinorum* — the inspiration for the swaying, elastic "Shake a Fist" — and were recorded by the full five-piece. "It was a transition record to a more band-oriented project," says Doyle, who happened to attend Cambridge the same time as Taylor and occasionally moonlights live with LCD Soundsystem. "It's much more about the groove, and it's very loud as well," Doyle says of the latter band. "It's like a fucking bomb going off with LCD. Lasting damage!"

Hot Chip prefers to do benevolent damage to their own tunes live. "It's much more easygoing and there's a lot more improvisation. It's a dance party — the audience goes nuts," he explains. The addition of a new drummer, Leo Taylor, should really make all and sundry go off, so much so that the hard-working Doyle is looking forward to the end. After tours of the United States, United Kingdom, and Mexico, "we finish at the end of the year. The holy grail that we're all looking forward to." **(Kimberly Chun)**

*Hot Chip appears at 4:25 p.m., Sat/20, on the Bridge Stage at Treasure Island Music Festival.*



## Jewels

CONT.>>

### NORTEC COLLECTIVE: BOSTICH & FUSSIBLE

As anyone who has spent a little time in his or her local Guitar Center knows, "fusion" is a deeply tainted word. The bastard genre — typically evoked when a performer sounds like other fusion artists — has untapped potential to refer to music outside the wanky Weather Report-aping scene. If you are not the type to go in for seven-string fretless bass guitars and deeply contrived chords, this Tijuana quartet's music might help you imagine a future for the term. Synthesizing traditional norteño music with techno might sound like a dicey proposition, but the group's crisp, tuneful productions make for an easily graspable mellow. **(Bussolini)**  
 3:50 p.m. Sat/20 Tunnel Stage

### PORT O'BRIEN

In taking a wisp of personal narrative — songwriter

Van Pierzalowski spends his summers helping his dad, a commercial fisherman, on Alaska's Kodiak Island — as their starting point and main inspiration, this Oakland fivepiece compares with this year's other rustic isolationist, Bon Iver. Sonically, the outfit's blood runs a little hotter: they are at their best when confident enough to let their rickety songs — like their gold standard, the loose-limbed "I Woke Up Today" — get away from them. **(Bussolini)**  
 1:25 p.m. Sun/21 Tunnel Stage

### RACONTEURS

Steady, as they go. The rock 'n' roll tricksters tried to dodge critical bullets — and blossoms — when they released *Consolers of the Lonely* (Warner Bros.). Whatever for, one wonders? The combo's increasingly massive sound successfully invokes the Who and Britannia's other '60s and '70s rock powerhouses, with an intentional whiff of the good times long gone. **(Chun)**  
 9:05 p.m. Sun/21, Bridge Stage

### MIKE RELM

This guy makes A/V geeks look good. With *Reservoir Dogs*-like skinny-tie suavitude and fleet fingers on his editing gear, the SF mix-maestro mashes up songs and sights with the smarts of a pop-cultie compulsive. Can we expect more of the same *Clown Alley*-style burger-'n'-vino fun with *Spectacle*, his studio debut on his own Radio Fryer label? **(Chun)**  
 6:45 p.m. Sat/20, Tunnel Stage

### SPIRITUALIZED

Beware: Jason Spaceman is more than capable of moving an audience to tears with his moving live, full-



tilt psych-gospel orchestrations. **(Chun)**  
 4:30 p.m. Sun/21, Bridge Stage

### TEGAN AND SARAH

Twins do it better, if by better you mean attract insatiable hordes of fabulous haircuts with wistful tunes that lodge firmly in your earworm. Plus, they're Canadian — something we all may wish we were soon. Yet the fabulous Quin sisters aren't just standard keyboard-and-guitar hum-along-tos. They've got some curious curveball chops, as last year's *The Con* (Sire) showed. **(Marke B.)**  
 7:25 p.m. Sun/21, Bridge Stage





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## TREASURE ISLAND MUSIC FESTIVAL

# Seventh heaven

## Goldfrapp ascends to the astral, while throwing roots down in the real

**By Kimberly Chun**

&gt; kimberly@sfbg.com

If you loose your tethers to terra firma and let yourself drift with the hallucinatory swirl of fireside Anglo folk, violin-swept electronic beats, and the dulcet sighs on Goldfrapp's fourth album, *Seventh Tree* (Mute), you won't be surprised to learn that vocalist Alison Goldfrapp plucked the disc's name from a dream. "I can't argue with that, I thought when I woke up," Goldfrapp says from London during a brief break from the group's current tour. And the dream itself? "It was a beautiful tree," she recalls. "It all felt amazing and wonderful, and it had a 'seven' on it, and then I was in a women's spa, a Roman bath, and it was very steamy. I was asking people about the title and giving them all the titles I had, and they were going, 'No, no, that's wrong.

You've got to call it *Seventh Tree*."

Sounds like the kind of certainty that you should never buck, and you can practically hear Goldfrapp nodding over the line "You know, when they come and advise ..." before she breaks the oracular mood with a dose of levity. "I had too much curry that evening — that's what I put that down to."

Picturing the ethereal blond in the throes of Indian grub-powered inspiration puts an entirely new wrinkle in Goldfrapp's intense, synthetic dreamscapes. "Folktronica" isn't quite the term for what the startlingly grounded singer and collaborator Will Gregory conjure with *Seventh Tree*: a recording that elegantly marries the groovy Serge Gainsbourg-ian Euro-funk ("Little Bird") with sometimes stonily spare ("Eat Yourself") and occasionally majestic John Barry-imbued orchestrations

("Road to Somewhere") — the latter a combination that might occur within a single song ("Clowns"). The album marked a dramatic shift from the duo's last full-length, *Supernature* (Mute, 2005), but then, Goldfrapp never promised you the certainty of a glittering disco ball spinning round. For this record, the pair began to write songs for the first time solely on guitar, and Goldfrapp found inspiration in the quality of light and lyrical fatalism of 1970s road-trip films like *Badlands*, in addition to popular reference point *Wickerman*. "I thought about American films — the hazy sunshine, kind of Californian," she muses. "The road trip is significant as a kind of rite of passage, and it feels opportunistic, but there's always a sense of doom as well."

Writing music for film is one opportunity Goldfrapp would love to grasp, but she also wants to compose



**Tears of a clown: Alison Goldfrapp sees sunshine, sundered relationships, and *Wickerman* wisdom working their way into *Seventh Tree*.**

for a choir. "Making music is an endless world of possibility," she says. "The future is unknown." But for now, all too soon, it'll be back to that eternal road, which Goldfrapp will undertake without Gregory. "Will doesn't tour — he can't fit in the bunk beds, and I'm not crazy about it either!" she exclaims while simultaneously bemoaning the current drizzly

gray of London. "I love playing, but touring is exhausting. I wish I could transport myself from place to place." At least she'll be trailing that California sunlight soon. **SFBG**

*Goldfrapp performs at 5:50 p.m., Sat/20, on the Bridge Stage at Treasure Island Music Festival.*

## Sonic Reducer

CONT&gt;&gt;

ity or "DVNO," I believe de Rosnay's, ahem, sincere. Like any tool, the Net, or any number of platforms available online, Justice provides a blank for me to fill in like the animation-bedecked T-shirts of the "D.A.N.C.E." video. "T," here, stands for tabula rasa, ready to be doodled on, graffitied or defaced — even while cheekily offering, for one millisecond, "Internet Killed the Video Stars," this gen's knowing rejoinder to the first video aired on MTV.

And despite the adoring masses, Augé and de Rosnay came off as far from superstar DJs in their shadowy absence-presence at Coachella in April 2007, where I first, er, saw Justice deliver what they've described as their first live music performance, non-reliant on turntables or CD mixers. Chalk it up to the cool relief of the evening after the blistering heat of the day, the locale of the relatively chill dance tent at the far end of the festival grounds, the gorgeously retina-searing, candy-colored hot neon and cross-flashing light show, or the duo's own excitement, but their set — epic, melodious, and full of those big, fat, dumb beats that detractors love to slam — turned out to be the sweet spot of the entire event. By comparison, the duo's MySpace-sponsored turn at the SF Design Center this spring tapped a slightly menacing Nuremberg rally-style vibe with its impenetrable black wall of Marshall stacks centered on a crucifix, above which the duo worked like two hipster Ozs cloaked in darkness. Even without the pastel flash, the kids punched the air with joyful anguish up front as latecomers skipped toward the stage. Justicemania.

But as Chinua Achebe promised and Justice referenced in their party's-over "We Are Your Friends" video, things fall apart. All five-alarm

strings and raver-y emergency broadcast system wail, "Stress" was the least likely track Justice could have chosen. The vérité smash-up of *La Haine* (1995), Costa-Gavras dynamism (The clip's director, Romain-Gavras, is his son), and the media-savvy *Medium Cool* revolves around a multiracial gang of Justice cross-jacketed toughs committing senseless acts of violence in a collision between the two Parises: an alienating, multicultural and cosmopolitan urban milieu, and the quintessentially old-world City of Light. Was this rough Justice? Mais non, considering the injection of irreverent wit when one gangbanger kicks out a car radio bleating "D.A.N.C.E." Concluding with a fourth-wall-busting scene as the boom operator's arm catches fire and the gang descends on the camera-wielder, the video appears to be literally turning the easy thrills of the soundtrack-sourcing music on its head.

"Stress" segues with this year's *DJ Mix Leur Selection* (Tron) from Justice, which shows off the pair's puckish humor by aligning Dario Argento collaborators Goblin along with their heroes Sparks, supposed rivals Daft Punk, SF metal abstractionists Fucking Champs, and — who said the French lack wit? — Frank Stallone. The *DJ Mix*'s finale — Todd Rundgren's "International Feel" — gives you a taste of what the twosome might have in mind to follow ♯'s tonally varied orchestration of older tracks, dance pop, and more stately instrumentals — as Rundgren wails to his time-traveling synths, "And there is more / International feel ... interplanetary deals ... interstellar appeal ... universal ideal." After the tantalizing whirl of signs and symbols — hinting at everything and nothing — is there more to Justice than what dazzles the ear and eye? **SFBG**

*Justice performs at 9:15 p.m., Sat/20, at the Bridge Stage.*

## Super Ego

CONT&gt;&gt;

get one more MySpace friend request from a DJ tag team in Spiderman masks who fall on their knees before Justice, I'm gonna hurl coconuts. Can we get a little *originality* on the runway, *s'il vous plaît*?

Justice — superstars of the Ed Banger label, for which the banger scene's named — are OK. Any politically savvy decks duo that flawlessly drops "Master of Puppets" and "Standing in the Way of Control" into ear-splitting, ADD sets gets my vote. They're wicked smart, too: the hilariously grandiose symbol-title of their first album, ♯, — an irony perfect for our religiously warring times, and one surely expected from the two sharp former graphic designers. They don't wear masks, whew, and I can't totally blame them for the look and feel of their scene.

So why do Justice make my snobby shit list? First, they overreach, in that tired rock star DJ way: their stadium tour of this country was partly downscaled in the face of poor ticket sales. Plus, their ironic religious bombast act is too one-note to enjoy; their first major US TV appearance, on *Jimmy Kimmel Live*, was a lip-synch of their welcome-worn-out-quickly hit "D.A.N.C.E." performed by Michael Jackson and Prince look-alikes — a cynical joke that turned the song's utopian lyrics ("Under the spotlight / Neither black nor white") into a racial minefield and completely underestimated the audience. I realize Justice gets a wry giggle from such overblown deflation — *that's so French* — but I can't afford enough flip-flops to go with all their unfunny punch lines. Mean ol' rock stars.

Then, where is the love? Surely you've heard of "the love"? It's enshrined in the House Nation constitution, the underlying

sentiment of dance music from the dawns of disco and house through the second Summer of Love exactly 20 years ago — and still running under the floors of many clubs today. I'm not a metaphysical person. One body's enough for me, thank you. Well, maybe three on the weekend. But even I can feel the spiritual dimension of dance, the slightly corn-tinted, otherworldly glow of souls united in motion.

Sure, Justice promised that "We are your friends / You'll never be alone again" with their friends Simian in the undisputed juggernaut mix of '06. But it came off as more snide than divine. Their shows get too hyper for full transcendence: more cool than heat, more status than soul. And Justice's horrifying misstep of a video for "Stress," which follows a group of youths as they rob and beat random Parisians (yes, I get that it boldly activated European fears of "the other," but, bleh), sets the banger aesthetic up as the nihilistic opposite of love, while desperately lunging for punk-rock street cred. Boring!

But maybe unblinking devotion to "the love" is an outdated, pre-Internet means of global dance floor connection and validation — and something those of us glowsticking it with Big Bird in the pre-Dubya years had the fortunate leisure to indulge in and mystify. Maybe now thrashing out with like minds to an aggro blizzard of metal samples and jittery synths — and looking good doing it — is the perfect escape pod: dance-floor justice, for these apocalyptic times. Maybe. **SFBG**





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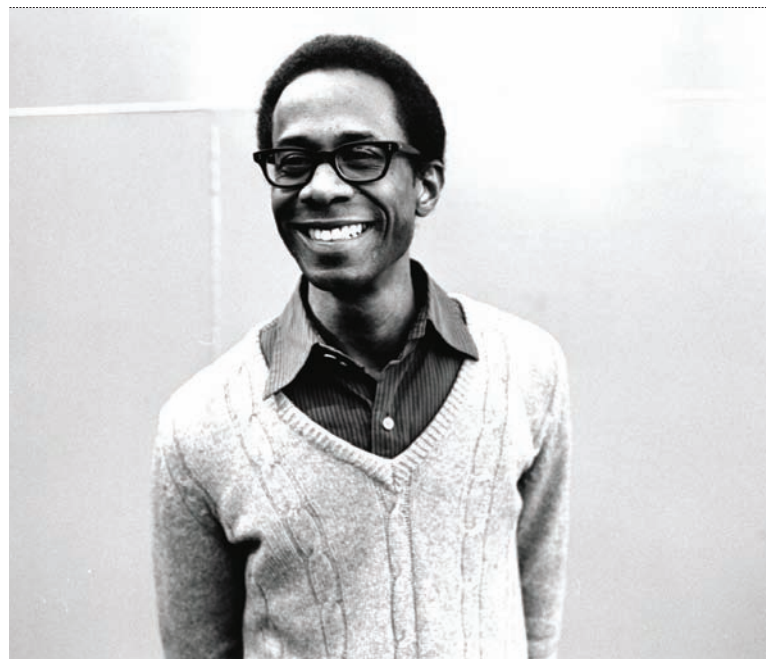
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Not just any drummer: Brian Blade pulls double duty with his own Fellowship Band and the Wayne Shorter Quartet.

PHOTO BY MEGAN HOLMES

## Seasonal cool

Drummer Brian Blade finds his way working in fellowship

By Marcus Crowder  
> a&cletters@sfbg.com

Brian Blade will say he's just the drummer in the band. But Blade isn't just any player, having credits ranging from Bob Dylan and Joni Mitchell along with Joshua Redman and Wayne Shorter. His understatement neatly fits the carefully nuanced improvisation on his new record with the Fellowship Band, *Season of Changes* (Verve). Group founders-leaders Blade and pianist Jon Cowherd wrote all the material on the new record, which they'll feature in performance at the Monterey Jazz Festival Sept. 21 and at Yoshi's SF Sept. 22.

*Season* stresses the cool, cerebral resonance the ensemble has forged throughout their decade of playing together. "The core of the sound comes from Jon's writing and his expression at the piano," Blade says by phone from Portland, Ore. Blade and Cowherd have been friends since meeting at Loyola University in New Orleans. "Somehow our songs fit together," Blade explains. "I think that has to do with our relationship and a bond we have that gives the music a cohesiveness as a listening experience."

Humility becomes Blade — and once again, he stresses that he's simply the drummer with the Wayne Shorter Quartet. But that notion would minimize the

amazing collective musicianship of the band led by the saxophonist-composer: It's been together for eight years now with Danilo Pérez on piano and John Patitucci on bass. Shorter and the outfit make a series of rare club dates at Yoshi's in Oakland beginning Sept. 30.

Blade seems to have struck the perfect balance between working with Shorter and finding his own voice within the composer's music. "We want to be true to Wayne's vision obviously," he observes, "and we try to submit to that. But he wants us to take our own way."

"Take a chance" is what he would say," Blade concludes. "It's challenging to suddenly be thrown out there to walk the wire, so to speak, but we've grown into being each other's safety net." **SFBG**

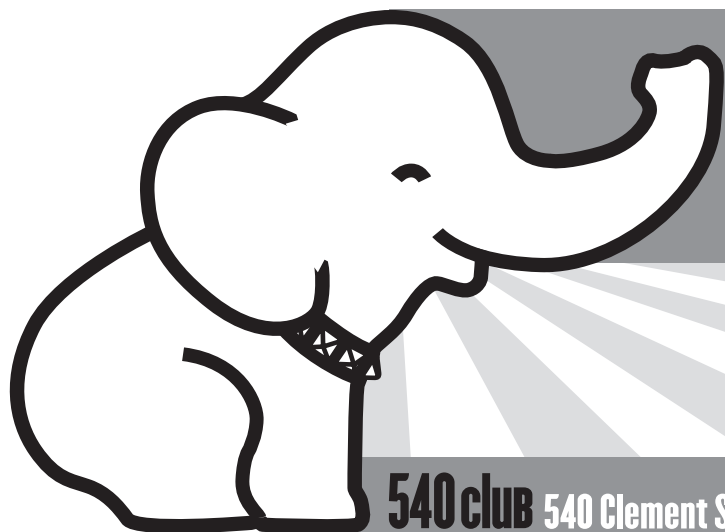
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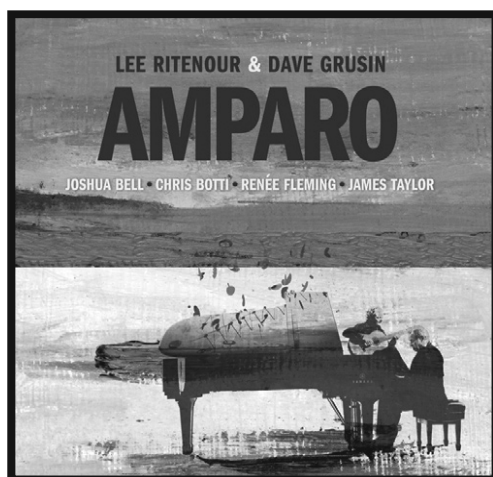
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## Bart Davenport

» **PREVIEW** “I’ve never been into rowdy shit, you know. I’ve always been a softie.”

Secure is the man who will own up to his inner — and aural — gentleness. But Bart Davenport is like that: a lover not a fighter, even as he talks about Egbert Souse’s, the W.C. Fields–themed bar in Oakland that he lives above. That “semi-rowdy” nightspot poses no danger to the East Bay-born-and-bred singer-songwriter: he prefers the sweet stuff to the hardcore — or to sour grapes. Lend an ear to the refreshing-as-iced-tea, silky delights of his new, fourth solo CD, *Palaces* (Antenna Farm), Davenport’s bid to give his ravenous listeners what they want. “Now you have MySpace, and you have a way for people from all over the world to ask you, ‘Where’s the new record?’” says Davenport, who of late rarely played solo and mainly focused on singing with Honeycut. “I thought I better make another one for these people or they’ll go away!”

*Palaces* will provide fans of the ex-Kinetics and Loved Ones frontman with the pure hit of pristine pop pleasure they’ve been hankering for. In pursuit of the earnest, 1960s- and ’70s-era AM-radio soft-rock pleasures of “Jon Jon” and “A Young One,” Davenport enlisted the help of friends like Honeycut’s Tony Sevener and Hervé Salters, Persephone’s Bees’ Angelina Moysov, and Kelley Stoltz and Kevin Ink. The latter two worked on Ink’s 24-track, 2-inch tape machine, which Herbie Hancock’s “Rockit” was said to have been recorded on, and brought in a glockenspiel, which Stoltz purchased for the project. “Stoltzisms crept their way onto the songs,” Davenport says, “and it was a welcome thing.” The resulting *Palaces* finds the self-described “acoustic guitar-slinging troubadour” sounding perfectly comfy in his own skin, so hurl as many softie or soft-rock accusations as you wish. “I’ve never had a personal agenda to bring back soft rock,” Davenport muses. “If it’s vilified by people who don’t like it, that just makes it cooler for me and the people who do. Really, who wants to be hip?” (Kimberly Chun)

**BART DAVENPORT** With Sugar and Gold, Miles Benjamin Anthony Robinson, and Oakland Soft Rock Choir. Fri/19, 9:30 p.m., \$12. Café Du Nord, 2170 Market, SF. (415) 861-5016, [www.cafedunord.com](http://www.cafedunord.com)

Music listings are compiled by Duncan Scott Davidson. The music interns are Daniel N. Alvarez, Michelle Broder Van Dyke, and Brandon Bussolini. Since club life is unpredictable, it’s a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 20, for information on how to submit an item to listings.

## WEDNESDAY 17

### ROCK/BLUES/HIP-HOP

**Black Diamond Heavies, Bloomfield Underground** Rickshaw Stop. 8pm, \$10.

» **Chrome, NVH** Hemlock Tavern. 9pm, \$12.

**Dorado, Resin 7** Boom Boom Room. 9:30pm, \$7.

**Fratellis, Airborne Toxic Event, Electric Touch** Grand Ballroom at Regency Center, 1290 Sutter; 421-TIXS. 8pm, \$25.

**Joan as Police Woman, Greg Laswell** Café Du Nord. 9pm, \$14.

**Powell St. Station, Honeybody Moonbee,**

**Jesse Dyen, Death to the West** Hotel Utah Saloon. 8:30pm, \$5.

**Terry Savastano** Johnny Foley’s. 9pm, free.

**Spencey Dude and the Doodles, Splinters, Dashing Suns** Knockout. 9pm, \$5.

» **Stereophonics** Great American Music Hall. 8pm, \$26.

» **These Arms Are Snakes, sBach, Catholic Comb** Bottom of the Hill. 9pm, \$10.

**Triple Ave, Dynamic, Kimiko Joy, DJ True Justice** Elbo Room. 9pm, \$7.

**Roger “Hurricane” Wilson** Biscuits and Blues. 8 and 10pm, \$15.

### BAY AREA

**Counting Crows, Maroon 5, Augustana** Shoreline Amphitheatre, 1 Amphitheater Pkwy, Mountain View; 421-TIXS. 7pm, \$35.50-131.

**“Redwood City Blues Jam”** Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 7pm, free.

### JAZZ/NEW MUSIC

**Ben Mercato and the Mondo Combo** Top of the Mark. 7:30pm, \$10.

CONTINUES ON PAGE 38 »

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WEDNESDAY, SEPTEMBER 17TH 9PM-2AM  
Miss Jean Presents:  
**SPENCEY DUDE & THE DOODLES**  
THE SPLINTERS • THE DASHING SUNS  
Bay Area Indie...\$5

THURSDAY, SEPTEMBER 18TH  
DeadBeat Presents - THE BOOTY BASSMENT DJ'S  
BRING YOU: **THE WORST MUSIC EVER**  
From Chris DeBurg to Leo Sayer  
Come Down & Secretly Rock Out or Slow Dance to some Bad  
Ass Jams & we mean really bad...FREE!!!

FRIDAY, SEPTEMBER 19TH 9PM-2AM  
Rickey Quisol & Speedy's Wig City Presents:  
**THE 19TH ANNUAL HANK WILLIAMS SR.  
BIRTHDAY TRIBUTE**  
Join The Rounders On-stage and Sing yer favorite Hank Sr.  
Tune - Honky Tonk...\$7

SATURDAY, SEPTEMBER 20TH 10PM-2AM  
Deadbeat presents:  
**“THE BOOTY BASSMENT”**  
D.J. Ryan Poulsen & Dimitri Dickenson (Gun Club)  
A Night of Booty Shaking Hip Hop...\$5

SUNDAY, SEPTEMBER 21ST 10PM-2AM  
Mean Jean presents:  
**SSION • GRAVY TRAIN • HAWNAY TROOF**  
THE BRIDEZ - Dance Rock...\$8

MONDAY, SEPTEMBER 22ND 10PM-2AM  
ALL FALL DOWN W/  
**DJ'S Melanie Ann Berlin**  
Jessica Beard • Corey Cunningham - Indie Pop

TUESDAY, SEPTEMBER 23RD  
Doors open at 9pm / Show at 10pm  
Alcoholocaust Presents  
**BLUE DEMONS (S.F. - Surf Rock)**  
HANS CONDOR (from Nashville, TN)  
<http://www.myspace.com/hanscondor>  
GUITAR MAGAZINE (SF - new band... Erin, Carson, Lumpy,  
& Blaze) - D.J. CLASSIC BAR MUSIC  
D.J. J-MO...\$6

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9.18 Th **“HOOK SHOP”**  
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9.19 Fr **ANTHONY B**  
ROOTZ UNDERGROUND

9.20 Sa **“OFFICIAL AFTER PARTY”**  
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9.21 Su **“KING OF KING'S”**  
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**JOAN AS POLICE WOMAN**  
**GREG LASWELL**

THURSDAY SEPTEMBER 18 • 8PM • \$10 (ROCK/POP)  
**LUCIA COMNES**  
(CD RELEASE CONCERT)  
**ONA GARTHWAITE • STITCHCRAFT**

FRIDAY SEPTEMBER 19 • 9:30PM • \$12 (INDIE)  
**BART DAVENPORT**  
(RECORD RELEASE!)  
**SUGAR AND GOLD**  
**MILES BENJAMIN ANTHONY ROBINSON**

SUNDAY SEPTEMBER 21 • 8PM • \$16 (SONGWRITER)  
ALL AGES  
**AMY MACDONALD**  
**LA ROCCA**

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SEPTEMBER 22, 23 AND 24 • 7:30PM • \$12-\$20  
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THURSDAY SEPTEMBER 25 • 8PM • \$15 (ROCK/POP)  
**JULIANA HATFIELD**  
**THE WELCOME MATT**

THURSDAY SEPTEMBER 25 • 7:30PM • \$12 (INDIE) ALL AGES  
UPSTAIRS AT THE SWEDISH AMERICAN HALL:  
**ADAM STEPHENS OF TWO GALLANTS**

FRIDAY SEPTEMBER 26 7:30PM \$20/\$22 (SONGWRITER)  
ALL AGES- UPSTAIRS AT THE SWEDISH AMERICAN HALL  
**JOSH ROUSE**  
**MERZ**

FRIDAY SEPTEMBER 26 • 9PM • \$18/\$22 (ROCK/POP)  
EARLY SHOW!  
**ONE RING ZERO**

FRIDAY SEPTEMBER 26 • 11:30PM • \$12 (ROCK/LATIN)  
LATE SHOW!  
**CHICHA LIBRE**

SUNDAY SEPTEMBER 28 7:30PM \$12 (INDIE) 18+  
**JOHNNY FLYNN**  
**LAURA MARLING** (CO-HEADLINE)  
**MUMFORD & SONS**

SUNDAY SEPTEMBER 28 7:30PM \$16 (INDIE) ALL AGES  
UPSTAIRS AT THE SWEDISH AMERICAN HALL  
**BEACH HOUSE**  
**LAZARUS**

MONDAY SEPTEMBER 29 8PM \$12 (ROCKABILLY)  
**ROSIE FLORES**  
**JAMES INTVELD**

TUESDAY SEPTEMBER 30 9PM \$12 (INDIE)  
**WE ARE WOLVES**  
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WEDNESDAY OCTOBER 1 9:30PM \$14 (INDIE)  
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**DUBIOUS RANGER**  
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FRIDAY OCTOBER 3 10PM \$15 (ROCK)  
**THE WACO BROTHERS**

FRIDAY OCTOBER 3 8:30PM \$20 (INDIE/FOLK) ALL AGES  
UPSTAIRS AT THE SWEDISH AMERICAN HALL  
**BONNIE ‘PRINCE’ BILLY**  
**JON LANGFORD’S SKULL**  
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SUNDAY OCTOBER 5 8PM \$15 (ROCK)  
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**DREW HARRISON**

MONDAY OCTOBER 6 8PM \$16 (ROCK/POP)  
**RACHAEL YAMAGATA**  
**KEVIN DEVINE**

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**WED/17**  
**JAZZ/NEW MUSIC**  
CONT>>

**Cornelius Cardew Choir** Meridian Gallery, 535 Powell; 398-7229. 7:30pm, \$5-10.  
**Gaucho, Mitch Marcus Session** Amnesia. 8pm, free.  
**Gini Wilson Trio** Shanghai 1930. 7pm, free.  
**Tin Cup Serenade** Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

**BAY AREA**  
**Invaders** Jupiter. 8pm, free.  
**Wee Trio** Anna's Jazz Island. 8pm, \$10.

**FOLK/WORLD/COUNTRY**

**Joelle Maddyson** Plough and Stars. 9pm, free.

**Alex Statan** Red Devil Lounge. 8pm, \$8.  
**Vieux Farka Touré** Yoshi's SF. 8 and 10pm, \$22.

**BAY AREA**  
**"Battle of the Bands: Singer-Songwriters"** Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 7pm, free.  
**"Beckett's Open Mic"** Beckett's. 10pm, free.  
**Helladelics, Edessa** Ashkenaz. 8:30pm, \$10.  
**Joseph Israel and Lafa** 19 Broadway Nite Club, 19 Broadway, Fairfax; (415) 459-1091. 9pm, \$12.  
**Kanda Bongo Man** Yoshi's. 8pm, \$20; 10pm, \$12. Also Thurs/18.  
**Steppin' In It** Freight and Salvage Coffee House. 8pm, \$19.50.  
**La Verdad** Shattuck Down Low. 8:30pm, \$5-10.  
**Whiskey Brothers** Albatross Pub. 9pm, free.

**DANCE CLUBS**

**Booty Call** The BAR, 456 Castro; 626-7220. 9pm-2am, \$1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies.  
**Cat's Corner Swing Party** Savanna Jazz. 6:30pm-1:30am, \$8. Dance lessons and live swing bands.  
**Coo-Yah** Bruno's. 9pm-2am, free. Dancehall and reggae with DJs Green B and Daneekah.  
**Flying Skulls Present** Madrone Lounge. 9pm-2am, free. With a name like the Flying Skulls, they've got to be good.  
**Frat House** 440 Castro. 9pm-2am, free. A gay club with paddles and hard-drinking college bros in tighty whiteys slapping one another's asses.  
**Midweek Syndrome** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 10pm-2am,

free. DJs Trevor Simpson, Dex Stakker, and Dev E. spin hot house jams for your happy humday.  
**Qoöl** 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.

**RedWine Social** Dalva. 10pm-2am, free. DJ TophOne and guests spin jazz breaks, '80s, and electro.  
**Satellite** Anú, 43 Sixth St; 543-3505. www.anu-bar.com. 9pm-2am, free. House and techno with DJ Scott Carelli and guests.  
**Wednesday Sunset Sessions** Americano Restaurant, Hotel Vitale, 8 Mission; 278-3700. 5-8pm, free. Kevin Consuelo spins smooth tunes to help you over hump day.

**BAY AREA**  
**Voodoo** Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 8pm, free. DJ Santero and guests spin salsa, samba, merengue, reggaeton, and hip-hop.

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## THURSDAY 18

## ROCK/BLUES/HIP-HOP

» **Apache, Buzzer, Impediments** Rickshaw Stop. 8pm, \$8.  
**Lucia Comnes, Oona Garthwaite, Stitchcraft** Café Du Nord. 8pm, \$10.  
**Delta Wires** Biscuits and Blues. 8 and 10pm, \$15.

» **Does It Offend You, Yeah?, Team Robespierre** Great American Music Hall. 9pm, \$13.  
**Efft, Meridians, Vanessa Beggs** Hotel Utah Saloon. 9pm, \$6.  
**Geographer, Nick Shattel, Blissés B** Amnesia. 9pm, \$7.

» **Hieroglyphics** Fillmore. 8pm, \$26.50.  
**Greg Kowalsky, Scott Goodwin, US Girls,**

**Eternal Tapestry** Hemlock Tavern. 9pm, \$7.  
**Musiq Soulchild, Ledisi** Warfield. 8pm, \$37.50-42.50.

**Natalie Portman's Shaved Head, Jeff Hanson, Krist Kruger** Bottom of the Hill. 9pm, \$8.  
**Rudder** Boom Boom Room. 9:30pm, \$12.  
 » **Tartufi, Built for the Sea, Low Red Land** Slim's. 8pm, \$12.

**BAY AREA**  
**Dance, Dorado, Sean Hodge with Hight Heat** Ashkenaz. 9pm, \$5.

» **Goapele, Oakland Interfaith Gospel Choir** Historic Sweet's Ballroom, 1933 Broadway, Oak; www.ebcl.org/concert.php. 8pm, \$50. Benefit for the East Bay College Fund and the East Bay Community Law Center.  
**Maroon 5, Counting Crows, Augustana** Concord Pavilion, 2000 Kirker Pass Road, Concord; 421-TIXS. 7pm, \$35.50-131.  
**Sacred Profanities** Beckett's. 10pm, free.

## JAZZ/NEW MUSIC

**Belinda Blair** Café Claude. 7:30pm, free.  
**Chris Brown, Stewart Port, Norman Conquest** Luggage Store Gallery. 8pm, \$6-10. "Music for People and Thingamajigs Festival."

**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.  
**Linda Kosut Group** Shanghai 1930. 7pm, free.  
**Stephen Merriman** Simple Pleasures Café. 8pm, free.

» **Puerto Rico Golden Jazz All-Stars** Yoshi's SF. 8 and 10pm, \$20. Through Sat/20.  
**Mark Robinson** Enrico's, 504 Broadway; 982-6233. 7pm, free.  
**Savanna Jazz Trio** Savanna Jazz. 7:30pm, \$5.  
**Stompy Jones** Top of the Mark. 7:30pm, \$10.  
**Uptime Jazz Band** Music Store, 66 West Portal; 664-2044. 6pm, free.

## BAY AREA

**Gerald Beckett Quartet** Anna's Jazz Island. 8pm, \$10.

## FOLK/WORLD/COUNTRY

**High Country** Atlas Café. 8pm, free.  
**Nicole McRory** Johnny Foley's. 9pm, free.  
**Tipsy House** Plough and Stars. 9pm, free.

## BAY AREA

**Gibson Brothers, Homespun Rowdy** Starry Plough. 9pm, \$10.  
**Kanda Bongo Man** Yoshi's. 8pm, \$20; 10pm, \$12.  
**Paul Manousos** Speisekammer, 2424 Lincoln, Alameda; (510) 522-1300. 8:30pm, free.  
**Ian McClegan** Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 8pm, \$20.  
**Mucho Axé** 19 Broadway Nite Club, 19 Broadway, Fairfax; (415) 459-1091. 8pm, \$8.

» **Pegi Young Band, Port O'Brien** Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$28.  
**Willie Porter, Raining Jane** Freight and Salvage Coffee House. 8pm, \$20.50.

## DANCE CLUBS

**Adaptor** Annie's Social Club. 10pm-2am. Um, well. Yeah. So, not a lot on the website about this one. I guess it's dance music you can adapt to. Or something.

» **Afrolicious** Elbo Room. 10pm-2am, \$7. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk, plus a special live set by the Pangea Collective.  
**BrazilLive** El Rio. 9pm, \$8. DJs play Brazilian dance music, plus live bands.

**Compression** Temple, 540 Howard; www.tem-

CONTINUES ON PAGE 42 »

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 PRIMARY, EVERYTHING GONE GREEN  
 THE RECORD WINTER

9/20 DOOR 9PM \$10  
**THE FILTHY THIEVING BASTARDS**  
 LA PLEBE, THE ODD NUMBERS

9/21 DOOR 9PM \$12 www.ticketweb.com  
**T.S.O.L.**  
 THE HOLLOWPOINTS, THE SORE THUMBS  
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WED SEP 17 9 PM DOOR 8:30 \$10 ALL AGES	THESE ARMS ARE SNAKES SBACH THE CATHOLIC COMB
THU SEP 18 9 PM DOOR 8:30 \$8 ALL AGES	NATALIE PORTMAN'S SHAVED HEAD JEFF HANSON KRIST KRUEGER
FRI SEP 19 10 PM DOOR 8:30 \$8 ALL AGES	GOD OF SHAMISEN of Secret Chiefs 3 & Estradasphere WE BE THE ECHO HEY THREE EYES THE GUITAR ZEROS
SAT SEP 20 10 PM DOOR 8:30 \$10 21+	THE PAPER SONS DISGUST OF US CERVANTES
TUE SEP 23 9 PM DOOR 8:30 \$12 21+	LIAM FINN THE VEILS DOMINANT LEGS
Wed 9/24	NAKED LADY WRESTLERS MYSTIC KNIGHTS OF THE COBRA GIRLS WITH GUNS • FAWN MOWER
Thu 9/25	THE NEW YEAR A WEATHER • SI, CLARO
Fri 9/26	DIZZY BALLOON THE HUNDRED DAYS • THE JAKES
Sat 9/27	DOLORATA VALERIE ORTH BAND • THE ATTACK PLAN
Sun 9/28	CAST OF THOUSANDS A BLACK LIGHT • AIRFIX KITS
Mon 9/29	A PLACE TO BURY STRANGERS SIAN ALICE GROUP • THE BLACKS
Tue 9/30	THE JUDY EXPERIENCE DIDIMAO NEW THRILL PARADE
10/4	STEPHEN KELLOGG & THE SIXERS

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**AMOEBA MUSIC**  
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MONDAY • SEPTEMBER 22 • 6PM  
**THE BUG** WITH WARRIOR QUEEN  
 London-based producer Kevin Martin, a.k.a. The Bug, draws on grime, dancehall, and hip-hop for a post-apocalyptic sound that has critics & fans buzzing. Joining The Bug is vocalist Warrior Queen in her San Francisco debut.

TUESDAY • SEPTEMBER 23 • 6PM  
**CHICHA LIBRE**  
 Chicha Libre plays a mixture of Latin rhythms, surf music, and psychedelic pop inspired by Peruvian music from the Amazon. The Brooklyn-based band mixes up covers of forgotten Chicha classics with French-tinged originals, re-interpretation of 70's pop classics as well as cumbia versions of pieces by Satie and Ravel.

SUNDAY • SEPTEMBER 28 • 2PM  
**ELVIN BISHOP**

© BERKELEY:

WEDNESDAY • OCTOBER 1 • 6PM  
**PEOPLE UNDER THE STAIRS**  
 The dynamic B-Boys Thes One & Double K make up one of the most prominent underground acts around. Their latest album, *Fun DMC* (out 9/30/08) goes back to their roots for some hardcore fun body rockin' showstoppin' boom bap with productions & arrangements recalling the likes of Phil Spector & Brian Wilson as much as Pete Rock and Dr. Dre!

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 ALL SUN/TUES/WED/THURS HEMLOCK  
 SHOWS NOW STARTING AT 9:00PM

WED 9/17 9PM \$7	KEJC CO-PRESENTS <b>CHROME W/HELIOS CREED</b> NVH FUTURE BLONDES 9PM \$12 ADV. TIX ON SALE
THU 9/18 10PM \$7	<b>GREGG KOWALSKY (KRANKY)</b> SCOTT GOODWIN (BONUS) U.S. GIRLS (SILTBREEZE) ETERNAL TAPESTRY 9PM \$7 9:30PM \$7
FRI 9/19 10PM \$10	<b>VEIL VEIL VANISH</b> SLEEPMASK ROMANCE 9:30PM \$7
SAT 9/20 10PM \$10	<b>FARFLUNG</b> NUMINOUS EYE BEAKS PLINTH 9PM \$6
SUN 9/21 10PM \$10	<b>SEAN SMITH</b> HÉLÈNE RENAUT CHLOE MAKES MUSIC 10PM FREE
MON 9/22 10PM \$6	<b>PUNK ROCK SIDESHOW</b> W/DJ TRAGIC & THE DUCHESS OF HAZARD 9PM \$6
TUES 9/23 10PM \$6	<b>THEE HEADLINERS</b> THE TOUCH-ME-NOTS DREAMDATE 9PM \$6
WED 9/24 10PM \$5	<b>OUTTA SIGHT PRESENTS:</b> <b>THE AEROSOLS</b> MOOMAW MIWA GEMINI 9PM \$7
THU 9/25 10PM \$5	<b>THE DONKEYS (SAN DIEGO)</b> DONOVAN QUINN & THE 13TH MONTH ELECTRIC JELLYFISH (AUS) 9PM \$7
FRI 9/26 10PM \$5	<b>BURMESE</b> TREES BARN OWL COALITION OF AGING ROCKERS PRESENTS: CAROLYN KEDDY'S BDAY BASH WITH THE CONTAMINATORS THE GET-OFFS 6PM FREE
SAT 9/27 10PM \$5	<b>SPECTRUM (SONIC BOOM OF SPACEMEN 3</b> WITH FULL BAND) LSD & THE SEARCH FOR GOD POPCENE DEEJAY NAKO HASHIZUME 9:30PM \$14 ADV. TIX ON SALE
SUN 9/28 10PM \$5	<b>PATTERN IS MOVEMENT</b> OKAY FRENCH MIAMI 9PM \$7

**Elbo Room**

WED 9/17 9PM \$7	ELBO ROOM PRESENTS <b>TRIPLE AVE</b> PLUS DYNAMIC FEAT. KIMIKO JOY, DJ TRUE JUSTICE
THU 9/18 10PM \$7	AFRO-TROPI-ELECTRIC-SAMBA-FUNK <b>AFROLICIOUS</b> WITH DJs/HOSTS: <b>PLEASUREMAKER,</b> <b>SEÑOR OZ</b> PLUS SPECIAL GUEST <b>PANGAEA COLLECTIVE (LA)</b>
FRI 9/19 10PM \$10	ELBO ROOM PRESENTS <b>BAYONICS</b> PLUS KEV CHOICE
SAT 9/20 10PM \$10	SPINNING '60S SOUL 45'S <b>SATURDAY NIGHT SOUL PARTY</b> WITH DJ LUCKY <b>PHENGREN OSWALD,</b> <b>PAUL PAUL</b> \$5 IN SEMIFORMAL ATTIRE/ \$10 IN STREET CLOTHES
SUN 9/21 9PM \$6	<b>DUB MISSION: THE BEST IN DUB,</b> ROOTS & CLASSIC DANCEHALL WITH DJ SEP, <b>MANEESH</b> THE TWISTER (SURYA DUB) AND GUEST <b>DEEJAY BELLA</b> (VISHVA MUSIC, RIDDIMS COUTURE)
MON 9/22 9PM \$5	\$2 DRINK SPECIALS <b>RAISED BY ROBOTS</b> <b>AIM LOW KID</b> <b>DASHING SUNS</b>
TUE 9/23 9PM \$7	LIVE BRAZILIAN MUSIC & DANCING <b>BOCA DO RIO</b> <b>LITTLE BRAZIL</b>
WED 9/24 10PM \$5	ELBO ROOM PRESENTS <b>CLUB SHUTTER</b> WITH DJs OMAR, NAKO, JUSTIN

UPCOMING:  
 THU 9/25 AFROLICIOUS  
 FRI 9/26 RAW SESSIONS: ELEMNOP  
 SAT 9/27 40NEFUNCTION  
 SUN 9/28 DUB MISSION W/ MAGA BO (BRAZIL)

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FALL TOUR  
DISCO BALLS & BLOW UP DOLLS

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*Shimmyize* & *TUGA*



november 22 >> on sale sunday! THE WARFIELD

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**CHANGE OF VENUE!**  
**THE FRATELLIS**  
THE AIRBORNE TOXIC EVENT  
ELECTRIC TOUCH  
SEPTEMBER 17

**CARCASS**  
SUFFOCATION • 1349  
ABORTED • ROTTEN SOUND  
SEPTEMBER 19

**JAMES BOB'S UNCLE**  
OCTOBER 1

**TALIB KWELI**  
DAVID BANNER  
LITTLE BROTHER  
OCTOBER 2

**OPETH**  
HIGH ON FIRE • BARONESS  
OCTOBER 6

**AVERAGE WHITE BAND**  
TIMES 4  
OCTOBER 7

**ANBERLIN**  
SCARY KIDS SCARING KIDS  
STRAYLIGHT RUN  
THERE FOR TOMORROW  
OCTOBER 14

**THE ACADEMY IS**  
WE THE KINGS  
CAROLINA LIAR • HEY MONDAY  
OCTOBER 19

**ROCKBAND LIVE**

PANIC AT THE DISCO DASHBOARD CONFESSIOAL  
PLAIN WHITE T'S • THE CAB

OCTOBER 11 • SAN JOSE EVENT CENTER

## THE WARFIELD

 <b>MUSIQSOULCHILD &amp; LEDISI</b> september 18	 <b>NICK CAVE &amp; THE BAD SEEDS</b> september 19 & 20 <b>SOLD OUT</b>	 <b>CHILDREN OF BODOM</b> september 21	 <b>THE HIVES</b> <i>Engles of Death Metal</i> september 23
 <b>BULLET FOR MY VALENTINE</b> september 25	 <b>RANCID</b> september 26 » <b>ADOLE-SCENTS</b> & wardogs september 27 » <b>THE AQUABATS!</b> & broadway calls	 <b>THE DANDY WARHOLS</b> With Special Guests... THE HELIO SEQUENCE & UPSIDE DOWN october 4	 <b>JULIETA VENEGAS</b> D Presents Tour october 11
 <b>JOE JACKSON</b> october 15	 <b>_KINGS_OF_LEON_</b> october 17 & 18	 <b>PATTI SMITH &amp; HER BAND</b> ROCK AND RIMBAUD october 20	 <b>CONOR OBERST AND THE MYSTIC VALLEY BAND</b> october 24
 <b>THE KOOKS</b> THE WHIGS october 25	 <b>ALISON MOYET</b> october 26	 <b>Cassandra Wilson</b> october 30	 <b>UMPIERRE'S MCGEE</b> with THE NEW DEAL october 31

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WAR MEMORIAL OPERA HOUSE  
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DECEMBER 31, 2008

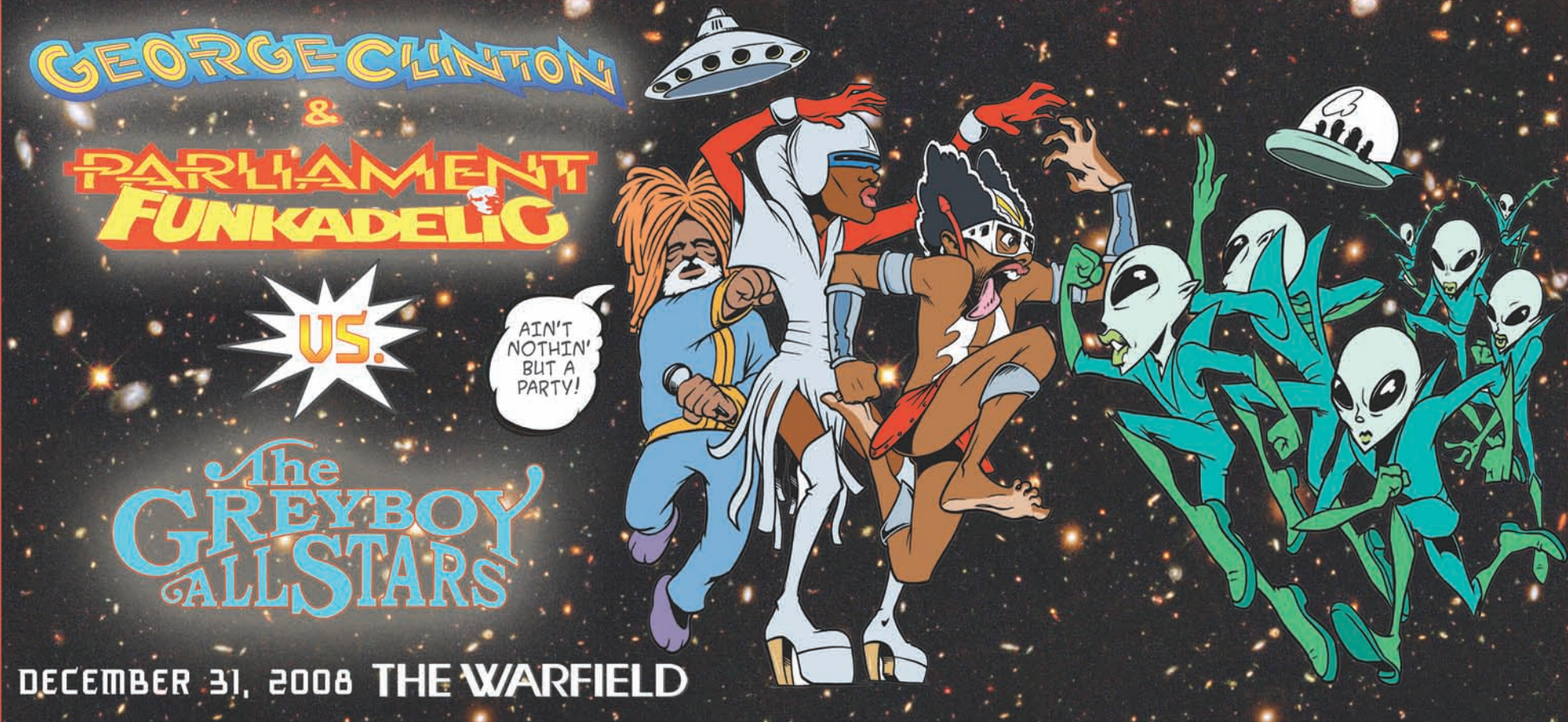
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**THE GREYBOY ALLSTARS**

DECEMBER 31, 2008 THE WARFIELD



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## THURS/18 DANCE CLUBS

CONT&gt;&gt;

plef.com. 10pm, \$5. DJs 2Cents, Sharp, and the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams.

**Heat** Icon Ultra Lounge. 10pm-2am, free. DJs Elly, Busy B, CmC, Freddy Fred, Precise, King James, Skelator, B-Strut, and a grip of others spin hip-hop, R&B, reggae, and old school.

**1984** Cat Club. 9pm-3am, \$3-6. Top 40, '80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.

**Pacific Standard Time** Levende Lounge. 10pm. DJ Sake1 spins soulful music.

**Popscene** 330 Ritch. 10pm, \$10. Britpop, indie, new wave, mod, electronic, and '60s soul with

Aaron Axelsen, Disco Shawn, and Nako.

**Toppa Top Thursdays** Club Six. 9pm. Jh Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.

**Track Suits and Kangols** Madrone Lounge. 9pm-2am, free. As Nickatina says: "'Cause I'm on Fillmo', in my Adidas suit, in my new Kangol, and my Wu Tang Boots." Old school classics from the '80s and '90s.

**Worst Music Ever** Knockout. 10pm-2am, free. The crew from Booty Bassment bring you shitty music ... hopefully you can laugh at it, instead of cry.

### BAY AREA

**Brothers and Sisters** Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free. Soulful house and dance music with DJs Dedan, Daniela, and guests.

**Hook Shop** Shattuck Down Low. 9pm-2am, free. DJs Moody Eva, Dawn of Sound, Dhamma,

and Alonna spin house, breaks, and electro.

**Rock a Hula** Forbidden Island Tiki Lounge, 1304 Lincoln, Alameda; (510) 749-0332. 8:45pm-2am, free. DJ "Samoa Boy" Tanoa spins big-band jazz, rockabilly, classic country, '60s soul, island rarities, jump blues, and more.

**Selector DJ Sessions** Jupiter. 8pm, free. DJ Diet and the Dietsnaks crew spin funk, nu-jazz, and electronica.

**Sprayzer** Uptown. 9pm-2am, free. DJ Kirin Rider spins techno, electro, and '80s breaks.

## FRIDAY 19

### ROCK/BLUES/HIP-HOP

**Back Pages** Johnny Foley's. 9pm, free.

**Bayonics**, **Kev Choice** Elbo Room. 10pm, \$10.

**Beyond the Fall**, **Against the Grain**, **Hello**

**Monster**, **Budapeg** Broadway Studios. 8pm, \$17.

**Bart Davenport**, **Sugar and Gold**, **Miles Benjamin Anthony Robinson** Café Du Nord. 9:30pm, \$12.

**Carcass**, **Suffocation**, **1349**, **Aborted**, **Rotten Sound** Grand Ballroom at Regency Center, 1290 Sutter; 421-TIXS. 8pm, \$35.

**Carta**, **Odessa Chen**, **John Vecchiarelli** Hotel Utah Saloon. 9pm, \$7.

**Nick Cave and the Bad Seeds**, **Red Sparowes** Warfield. 9pm, \$38. Also Sat/20.

**Drain the Sky**, **Tarrakian**, **Lucika**, **Kowloon Walled City** Annie's Social Club. 9pm, \$10.

**Fleet Foxes** Independent. SOLD OUT.

**God of Shamisen**, **We Be the Echo**, **Hey Three Eyes**, **Guitar Zeros** Bottom of the Hill. 10pm, \$8.

**Jaguare** Fillmore. 9pm, \$49.50. Also Sat/20.

**Rod Piazza** and the **Mighty Flyers** Biscuits and Blues. 8 and 10pm, \$22.

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SAN FRANCISCO

FRIDAY, SEPTEMBER 19TH, 9:00 PM, \$10 ADV  
AZALEA & MEZZANINE PRESENT



**AZALEA & TOBLCOM**  
ANNIVERSARY FEAT.  
**DANGER & SPITZER**  
**JDH & DAVE P**  
+ FALL FASHION SHOW

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**TREASURE ISLAND**  
NIGHT SHOW FEAT.  
**TILLY & THE WALL**  
**WHITE WILLIAMS**  
+ VERY SPECIAL GUESTS  
FREE W/ RSVP  
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SATURDAY, SEPTEMBER 27TH, 9PM, \$25  
MEZZANINE PRESENTS



**THE BRAZILIAN**  
**GIRLS**  
**THE SUBMARINES**

WEDNESDAY, OCTOBER 1ST, 9PM, \$20ADV  
MEZZANINE PRESENTS



**FIST OF GOD TOUR FEAT.**  
**MSTRKRFT**  
**FELIX CARTAL**  
**CONGOROCK**

FRIDAY, OCTOBER 3RD, 10PM, \$10-\$20  
DIRTYBIRD & MEZZANINE PRESENT



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LOVEFEST PRE-PARTY  
FEATURING  
**JUSTIN MARTIN**  
**CLAUDE VON STROKE**  
**WORTHY**  
**CHRISTIAN MARTIN**

SATURDAY, OCTOBER 4TH, 10PM, \$15ADV  
OM RECORDS & MEZZANINE PRESENT



**OM RECORDS LOVEFEST**  
AFTER-PARTY FEATURING  
**MARK FARINA**  
**KING BRITT**  
**MIKE MONDAY + MORE**

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10/10 - THE GLITCH MOB  
10/18 - M.A.N.D.Y.  
10/30 - SOULWAX LIVE  
10/31 - YELLE

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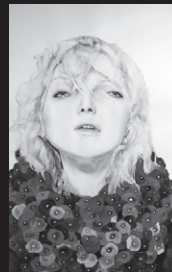
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Exhibit runs through September 27.  
Gallery Hours:  
Tues-Sat, 12pm-5pm,  
Saturday, 1pm-5pm  
and viewing by appointment

WEDNESDAY the 17<sup>TH</sup>

**QOOL**

5-10pm, Free before 6pm, \$5 after  
www.qoolsf.com

THURSDAY the 18<sup>TH</sup>

In the 2nd st gallery:

**SECOND STREET**  
**HAPPY HOUR**  
5-8pm, free & open to public + drink specials  
**DESTROY ALL MONSTERS**  
8pm-12am

In the Zappa Room:

5-9

**Peace Soldier**

9-2

**Perfect Machine**  
Sassy • Inferno of Joy

FRIDAY the 19<sup>TH</sup>

**LOOK OUT WEEKEND**

4-9pm, \$3

Drink specials and complementary Bar  
Crudo appetizers.  
Free w/RSVP: [guestlist@justoneent.com](mailto:guestlist@justoneent.com)

**LISTENING LOUNGE**  
9pm-2am, \$10; RSVP \$5 before 10:30, \$10 after  
Reignforest Collective presents.  
[going.com/listeninglounge](http://going.com/listeninglounge)

SATURDAY the 20<sup>TH</sup>

**TRIGGER**

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BARBARY COAST BURLESQUE PRESENTS  
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**FLIGHT OF THE CONCORDS**  
W/ JUICY D LIGHT, BUNNY PISTOL, CALAMITY  
LULU ARIYANA LE FAY, SASSY HOTBUNS,  
NIKKI ST. KITTEN & CHELSEA BOOTS, KITTY  
VON QUIM GRETL VON BOOM BOOM HOSTED  
BY KINGFISH  
DOORS 8PM COVER \$8

EVERY THURSDAY FROM 7-10  
**ICHI SUSHI HAPPY HOUR!**  
THURSDAY SEPTEMBER 18TH  
SHAMELESS PRESENTS  
**ADAPTOR**  
W/ DJ'S MATT HAEGEN, ROBB GREEN, MANCUB  
DOORS 10PM COVER \$5

FRIDAY SEPTEMBER 19TH  
**DRAIN THE SKY**  
TARRAKIAN  
LUCIKA (EUGENE) • KWOLLOON WALLED CITY  
PUNK ROCK N SCHLOCK KARAOKE  
DOORS 9PM COVER \$7

SATURDAY SEPTEMBER 20TH  
**REBBIE RAE'S 35TH B-DAY**  
**EXTRAVAGANZA**  
THE MEAT SLUTS • DALTON  
TWO TIMIN' HUSSIES  
FEATURING: INAPPROPRIATE KARAOKE  
A HUMAN BIRTHDAY CAKE BROUGHT TO YOU  
BY ROPE.BURN  
DOORS 9PM COVER \$7

SUNDAY SEPTEMBER 21ST  
**REBECCA CROSS**  
VEL TEXANS • THE YOUTH & BEAUTY BRIGADE  
DOORS 7PM COVER \$6

EVERY MONDAY  
**MAINROON MONDAYS**  
BIG STAGE KARAOKE W/ THE LOVELY EILEEN  
DOORS 9ISH NO COVER

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OPEN MIC COMEDY IN THE BACKROOM  
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TUESDAY SEPTEMBER 23RD  
**DRUNKEN MONKEY**  
W/ DJ EVIL IAN  
SHOT SPECIALS • NO COVER  
WEDNESDAY SEPTEMBER 24TH  
**ULI ROTH (EX- SCORPIONS/G3)**  
**BLIND ILLUSION** • SENTIEL BEAST • OREO  
\$20 ADV \$25 DR

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9/25 THE REACTION, BORSTAL HOLIDAY  
9/26 SLOWFINGER, 4 YEAR BENDER  
9/27 MALDROID, NINJA PANTHERS  
10/18 HEROINE SHIEKS, QUI

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**21 AND OVER WWW.TICKETWEB.COM**  
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Broadway Nite Club, 19 Broadway, Fairfax; (415) 459-1091. 9pm, \$8.

**My Morning Jacket** Greek Theatre, Gayley Road at Stadium Rim Way, Berk; 421-TIXS. 7:30pm, \$39.50.

**Patrick Wittingham Band, Glider, Aiden Hawken** Starry Plough. 9pm, \$15.

**Ppl Beckett's.** 10pm, free.

**Sabertooth Zombie, Zann, Graf Orlock, Comadre** 924 Gilman. 8pm, \$5.

## JAZZ/NEW MUSIC

**Black Market Jazz Orchestra** Top of the Mark. 9pm, \$10.

**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.

**Barbara Gainer** Velma's, 2246 Jerrold; 824-7646. 5pm, free.

**Guarneri Jazz Quartet** Shanghai 1930. 7:30pm, free.

**Gregory James** Café Claude. 7:30pm, free.

**Puerto Rico Golden Jazz All-Stars** Yoshi's SF. 8 and 10pm, \$24. Through Sat/20.

**Linda Zulaica** Savanna Jazz. 8pm, \$5.

## BAY AREA

**Jinx Jones Jazz Trio** Speisekammer, 2424 Lincoln, Alameda; (510) 522-1300. 8:30pm, free.

**Amel Larrieux** Yoshi's. 8 and 10pm, \$26. Through Sun/21.

▶ **Jesse Olsen, Pauline Oliveros, Ian Power, Tom Dill** 21 Grand. 8pm, \$10-15. "Music for People and Thingamajigs Festival."

**Pamela Rose and Her Quartet** Anna's Jazz Island. 8pm, \$14.

## FOLK/WORLD/COUNTRY

**Beardo Brothers** Simple Pleasures Café. 8pm, free.

**"Breakfast with Enzo"** Presidio Dance Theatre, 1158 Gorgas; 561-3958. 10 and 11am, \$5.

**Slide** Plough and Stars. 9pm.

## BAY AREA

**Anthony B, Rootz Underground** Shattuck Down Low. 9pm, \$25.

**Entrenos, Aquarela** Ashkenaz. 9pm, \$10-12.

▶ **Steve Seskin, Allen Shamblin, Chuck Jones** Freight and Salvage Coffee House. 8pm, \$23.50.

**Zydeco Flames** Eagles Hall, 2305 Alameda, Alameda; (510) 522-7626. 9pm, \$15.

## DANCE CLUBS

**Blow Up** Rickshaw Stop. 10pm-2am, \$10-15. Indie-pop disco noir presented by Jefrodisiac and Emily Betty.

**Cancun Club** Glas Kat. 10pm-3am. Salsa, merengue, reggaeton, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-

school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.

**Come Clean** Koko Cocktails, 1060 Geary; 885-4788. Hip-hop, indie, and soul jams with DJ White Mike — he gets even the toughest stains out!

**Dirty!** Madrone Lounge. 9pm-2am, \$5. DJs Morale, Kap10 Harris, and Shane King spin electro, booty bass, crunk, swamp breaks, hyphy, rap, and more.

**Don't Stop** Amnesia. 9pm-2am, \$5. With DJs Hopper and Spinnerty and special guests.

▶ **Funkconnection** Pink. 10pm-4am, \$5-10.

▶ Neighbor, Motion Potion, and Malarkey bring the funk, while you bring your funky ass. Free fried chicken!

▶ **Lookout Weekend** 111 Minna Gallery. 4-9:30pm, \$3-5. DJs Shane King, White Girl Lust, Phillie Ocean, Swayzee, and LL Cool DJ spin it to win it at the newest, hottest happy hour jam.

**Loose Joints** Make-Out Room. DJ Tom Thump and guests bring you breaks, hip-hop, Latin, and Afrobeat.

**M4M Fridays** Underground SF. 10pm-2am. Joshua Jay and Frankie Sharp take you way out, out where the fun is, with a rotating cast of superstar DJs and divas.

**Mighty** 9pm-4am, \$7-15. House, dance, and electro with Jeff Samuel, Justin Martin, Christian Martin, Galen, Woo, Mozaic, Little John (not that Little John), Solar, and more.

▶ **Mission Bombay** Bollywood Café, 3372 19th St.; 970-0362. 10pm-2am, \$5. DJs Vanka, Jimmy Love, Suresh, and Rajah spin Bhangra, Bollywood, and beyond.

**Miss Kittin and the Hacker** 103 Harriet; 431-7444. 9pm, \$20. Tonight we're going to electroclash like it's 1999. y'all.

**Punk Rock and Shlock Karaoke** Annie's Social Club. 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.

▶ **Rock This Town** Julie's Supper Club, 1123 Folsom; www.strangelovesf.com. 9pm-3am, free. DJs Tomas Diabolo, Party Ben, and Starr spin an eclectic mix of jams: i.e., anything

CONTINUES ON PAGE 44 »

 <p><b>3158 MISSION</b> ★ <b>SAN FRANCISCO</b> ★ <b>415.282.3325</b> WWW.ELRIOSF.COM</p>	
<p><b>HAPPY HOUR TUE-FRI 5PM-9PM</b> <b>\$3 WELL AND PINT...HEATED PATIO</b> <b>HOURS: MON-THUR 5PM OPEN</b> <b>FRI-SUN 1PM OPEN</b></p>	
WED 9/17	<p>DOT PUNTO, WEATHER PENDING, DON CADORA (INDIE) 8PM \$5</p>
THUR 9/18	<p>BENEFIT FOR WAM (LIVE) 5-9PM</p> <p><b>BRAZILIVE</b> <b>NOSSO GRITO-SAMBA</b> <b>&amp; PAGODE</b> 9PM</p>
FRI 9/19	<p>FREE OYSTERS ON THE HALF SHELL 5:30</p> <p><b>DJ'S CARMEN &amp; MIRANDAS FRUIT STAND</b> 6PM-2AM (WORLD, FUNK, R&amp;B, POP) NO \$</p> <p><b>RED HOTS BURLESQUE</b> 7:30 <b>NEIL AARON, TRUE MARGRIT,</b> <b>NATHAN TEMBY, KAY DOWNS</b> (ROCK/POP) 9PM</p>
SAT 9/20	<p><b>HEATHER COMBS, BLAME SALLY, ALDEN, RICK HARDIN, JOSHUA KLIPP, SARAH BUSH</b> (ROCK) 3-8PM/PATIO</p> <p><b>GRAYCEON, MAMMA-TUS, FUTUR SKULLZ</b> (METAL/PROG/ROCK) 9PM \$7</p>
SUN 9/21	<p><b>SALSA SUNDAYS CANDELA</b> 3-8PM, \$8, 3:15, FREE BBQ SALSA DANCE CLASS</p>
MON 9/22	<p><b>DOLLAR DAYS \$1 PABST/\$2 WELL</b> <b>RADICAL VINYL DJ'S</b> (OLDIES, PUNK, PSYCH, COUNTRY &amp; OBSCURITIES) 9PM \$2</p> <p><b>FILM SCREENING/PATIO</b> 8:30</p>
TUE 9/23	<p><b>MADCAT IS HERE!!!!</b> <b>FILMS ON THE PATIO-7PM</b></p>

<p><b>FREE POOL EVERY SUNDAY</b></p> <p><b>ARGUS LOUNGE</b></p> <p></p> <p>A NEIGHBORHOOD HAVEN AT THE FOOT OF BERNAL HILL</p>	
WED 9/17	<b>DJ ERIN</b> 10PM
THU 9/18	<b>DX --THE FUNKY GRANDPAW</b> 10PM
FRI 9/19	<b>KNIGHTS OF THE SOUND TABLES</b> 10PM
SAT 9/20	<b>THOMAS DIMUZIO, NOEL VON HARMONSON, WHITE PEE &amp; BIG BABY TIGER TEARS</b> 9PM \$5 COVER
SUN 9/21	<b>MC BARZAN</b> 9:30 <b>KARAOKE W/ KEN</b> 11PM
TUE 9/23	<b>ALCOHOLCAUST W/ WHATSHISUCK &amp; DJ ALBERTO</b> 9PM
WED 9/24	<b>DJ SOMEBODY SOMEDAY</b> 10PM
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### THE BUG London Zoo

The Bug is the main project for pioneering producer Kevin Martin, featuring elements of dub-step, techno, industrial, dance-hall, and more.

**Catch The Bug live 9/27 at Surya Dub at Club Six!**

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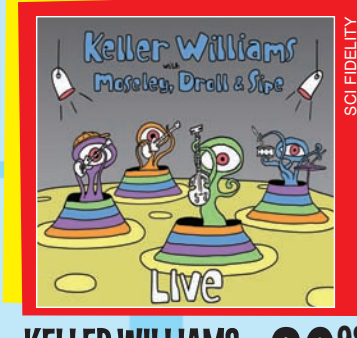


### RENÉE FLEMING Four Last Songs - Richard Strauss: Songs & Arias

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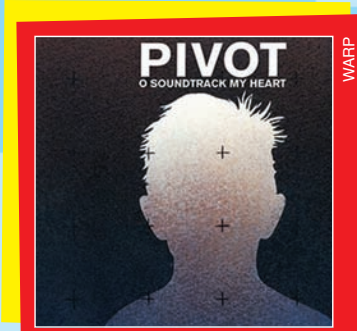
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### KELLER WILLIAMS WITH MOSELEY, DROLL & SIPE Live

On *Live*, Keller taps into the world-class talent of Keith Moseley (The String Cheese Incident), Gibb Droll (Marc Broussard, Brandi Carlile), and Jeff Sipe (Aquarium Rescue Unit, Leftover Salmon).

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# FRI/19 DANCE CLUBS

they fucking want to, sucka.  
**T.I.T.S.** Transfer. 10pm-2am, \$4. Parker Day and her fab cohorts Baron Von Luxxury, Chelsea Starr, and Lady Meat get dirty with you, you lucky dog.  
**Tocadisco** Club Six. 9pm-3am, \$5. DJs Mark "Blakkat" Bell, Ivan Ruiz, Peter Biolow, Elz, Nesto Fuentez, and more, spin house and disco.

**BAY AREA**  
**Flashback Fridays** Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm, \$5-10. Hip-hop and funk with the Oakland Faders, plus resident DJs Spair and Platurin.  
**Jupiter** 8pm, free. DJ Toph One spins everything from jazz breaks to punk rock to electro

to new wave.  
**Testify!** Ruby Room. 10pm-2am, free. DJ Jarett Prayers spins electro, punk, Northern Soul, new wave, shoegaze, disco, electro, and rock and roll.

## SATURDAY 20

### ROCK/BLUES/HIP-HOP

**Bamboo** Great American Music Hall. 8pm, \$50.  
**Frank Bey** Biscuits and Blues. 8 and 10pm, \$22.  
▶ **Nick Cave and the Bad Seeds, Red Sparowes** Warfield. 9pm, \$38.  
**Farflung, Eufonico Fringe, Numinous Eye** Hemlock Tavern. 9:30pm, \$7.  
▶ **Grayceon, Mammatus, Futur Skullz** El Rio. 10pm, \$7.  
**Highway Robbers, Eric Friedmann and the Lucky Rubes, Midway Delta** Hotel Utah Saloon. 9pm, \$8.

**Hot for Teacher, White Witch Canyon, Zen Vendetta** Slim's. 9pm, \$15.  
**Jaguare** Fillmore. 9pm, \$49.50.  
▶ **Justice, TV on the Radio, Goldfrapp, Hot Chip, CSS, Antibalas, Aesop Rock, Amon Tobin, Foals, Loquat** Treasure Island. 12:30pm, \$65. "Treasure Island Music Festival."  
▶ **Meat Sluts, Dalton, Two Timin' Hussies** Annie's Social Club. 9pm, \$7.  
**Menomena, Dat'r** Independent. 9pm, \$15.  
▶ **Paper Sons, Disgust of Us, Cervantes** Bottom of the Hill. 10pm, \$10.  
**Solé** Johnny Foley's. 9pm, free.

**BAY AREA**  
**Blood Sugar Sex Machine, TinMan, Mamaluke** Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$14.  
**Common, NERD** Berkeley Community Theatre, 1900 Allston, Berkeley; 421-TIXS. 7:30pm, \$36.50.

▶ **Sheryl Crow, Black Keys, Cat Power, Mike Ness, Henry Rollins, Son Volt, Sara Lee Guthrie, Johnny Irion** Concord Pavilion, 2000 Kirker Pass Road, Concord; 421-TIXS. 3pm, \$19-86.50. "This Land Is Your Land."  
**Filthy Thieving Bastards, La Plebe, Odd Numbers** Uptown. 9pm, \$10.  
▶ **Etta James** Marin Center, 10 Avenue of the Flags, San Rafael; 499-6800. 8pm, \$25-85.  
**Phobia, In Disgust, Godstomper, Semetex Vest, Thousands Willdie, War Trash** 924 Gilman. 8pm, \$5.  
**Workingman's Ed** 19 Broadway Nite Club, 19 Broadway, Fairfax; (415) 459-1091. 10pm, \$10.

### JAZZ/NEW MUSIC

**Hale Baskin** Café Claude. 7:30pm, free.  
**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.  
**Puerto Rico Golden Jazz All-Stars** Yoshi's SF. 8 and 10pm, \$24.  
**Rainfall Quartet** Dogpatch, 2496 Third St; 643-8592. 8pm, free.  
▶ **Ray Obiedo Group** Shanghai 1930. 7:30pm, free.  
**Ricardo Scales** Top of the Mark. 9pm, \$10.  
**Suzanna Smith and Band** Savanna Jazz. 8pm, \$5.  
**Craig Ventresco, Meredith Axlerod** Atlas Café. 4pm, free.

**BAY AREA**  
**Frisky Frolics** Speisekammer, 2424 Lincoln, Alameda; (510) 522-1300. 8:30pm, free.  
▶ **Ellen Fullman, Theresa Wong, William Allaudin Mathieu, Edward Schocker** Headlands Center for the Arts, 944 Fort Barry, Sausalito; www.headlands.org. 1pm, free. "Music for People and Thingamajigs Festival."  
**Josh Jones Trio** Jupiter. 8pm, free.  
**Amel Larrieux** SOLD OUT. Through Sun/21.  
**Robin Gregory and Her Trio** Anna's Jazz Island. 8pm, \$12.

### FOLK/WORLD/COUNTRY

"Breakfast with Enzo" Bernal Heights Neighborhood Center, 515 Cortland; 206-2140. 10am, \$3.

**Jeff Derby** Simple Pleasures Café. 8pm, free.  
**Rogues** Plough and Stars. 9pm.

**BAY AREA**  
**Grupo Araucaria** La Peña Cultural Center. 8pm, \$12.  
**Joseph Israel, Lafa Taylor** Starry Plough. 9pm, \$10.  
**Lost Weekend** Freight and Salvage Coffee House. 8pm, \$21.50.  
▶ **Mucho Axé, Tres Mojo** Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 8pm, \$15.  
**Samba Ngo** Ashkenaz. 9:30pm, \$12-15.  
**GG Tenaka** Beckett's. 10pm, free.

### DANCE CLUBS

**Beat House Rock!** Club Six. 9pm-2am, \$10-12. DJs Dibiase, Asonic Garcia, Delofi, Mono/poly, Yao, Citizen Ten, and Centipede spin...I don't know. House beats that rock?  
▶ **Booty Bassment** Knockout. 10pm-2am, \$5. DJs Ryan Poulsen and Dimitri Dickenson bring you the ass-shaking hip-hop you crave, and so richly deserve.  
**Fauxgirls!** Kimo's. 10pm, \$10. San Francisco's favorite drag revue is now in it's eighth year!  
**Hellatight** Amnesia. 9pm-2am. Hip-hop, '80s, and electro with DJs Vinnie Esperza and Asti Spumanti.  
**Latin Night** El Rincon. 9pm-2am. Reggaeton, salsa, hip-hop, bachata, and club hits with the best Latin DJs in the business.  
**Nightbeat** Edinburgh Castle Pub. 10pm-2am, \$5. '60s soul with DJs Lucky and Primo.  
▶ **NonStop Bhangra** Rickshaw Stop. 9pm, \$15. Bhangra beats from resident DJs Jimmy Love and Pardesi and guests.  
**Paris-Dakar Celebration** Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. African and French hip-hop with DJs Sogui and Edibe.  
**Prince vs. Michael** Madrone Lounge. 9pm-2am, \$5. It may be Prince vs. Michael, but I'm thinking Rick James, because those two guys are superfreaky, yeah.  
**Saturday Night Soul Party** Elbo Room. 10pm-2am, \$5. DJs Lucky, Paul Paul, and Phengren Oswald spin butt-shakin' '60s soul on 45.  
**Suave Saturdays** Icon Ultra Lounge. 10:30pm.



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## BAY AREA

**Official Common After Party** Shattuck Down Low. 9pm, \$20. Apparently your boy Common is going to be at this one in the flesh, plus DJs Dummy, Fuze, and D-Sharp.

## ROCK/BLUES/HIP-HOP

**Wedding Present, Earlimart** Great American Music Hall. 8pm, \$18.



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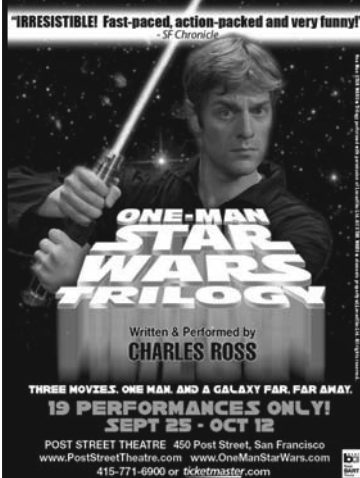
- SEPT 19** End of Summer Ball, Santa Clara
- SEPT 20** Waterfront Lock & Key & Dance, SF
- SEPT 25** National Singles Week Celebration, Los Gatos
- SEPT 26** Wine Tasting Party at Cal Shakespeare, Orinda
- SEPT 27** Singles Charity Ball, San Rafael
- OCT 2** Spectacular Waterfront Mixer, Emeryville
- OCT 3** Young Single Professionals Mixer/Dance, SF
- OCT 4** Relationships Convention, Fremont/Newark Hilton
- OCT 9** Singles Salsa Party, SF
- OCT 10** Lock & Key Dance, Walnut Creek
- OCT 11** North Bay Singles Convention, Santa Rosa
- OCT 17** Young Single Professionals Mixer, Mtn View

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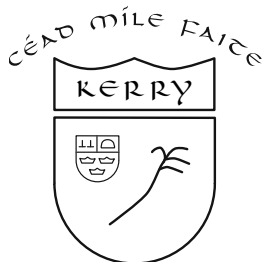
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MUSIC



## Carcass

**» PREVIEW** Besides creating one of the most ungainly acronyms in the English language, NWOBHM, the New Wave of British Heavy Metal, galvanized a global infatuation with metal that lasted more than a decade. As the music pioneered by Motörhead, Iron Maiden, and Judas Priest touched off an international powder keg, it lost its UK focus, along with nods to Tennyson and the kind of goofy patriotism exemplified by bands like Saxon.

Left behind by the mid-1980s was a younger generation of English musicians, roiling in the Margaret Thatcher-stirred urban cauldrons that produced metal's earliest heroes, and disaffected by the commoditization of Maiden and Priest. By exhibiting an inexhaustible appetite for extreme music's nascent movements and a talent for combining and improving on them, Liverpool's Carcass began a second, newer wave of equally influential British heavy metal.

Along with their co-conspirators in Napalm Death, Carcass drew on thrash, hardcore, early death and black metal, and the abrasive sound of NYC post-punk band Swans to create a genre called "grindcore." Pushing the compositional potential of metal to its absolute limit, the band inspired countless followers to attempt similar feats of complicated, abstruse, yet relentlessly heavy songwriting.

The daunting power of their musical imaginations was perversely mirrored in their lyrics. Weaving stomach-turning tales of autopsy and disembowelment, Carcass' anatomical knowledge was so thorough it led some to believe that they were doctors, or at least medical school dropouts. Despite a 13-year hiatus, the band has returned to its practice, supported by death and black metal luminaries that would not exist without them. **(Ben Richardson)**

**CARCASS** With Rotten Sound, Suffocation, 1349, and Aborted. Fri/19, 8 p.m.,

\$32.50. Grand Ballroom, Regency Center, 1290 Sutter, SF. (415) 673-5716,

www.regencycentersf.com

**MON/22**

CONT>>

## FOLK/WORLD/COUNTRY

**Barefoot Nellies** Amnesia. 8:30pm, free.  
**Damir** Johnny Foley's. 9pm, free.  
**"I Don't Like Mondays"** Blondie's Bar and No Grill, 540 Valencia; 864-2419. 9pm, free. Live musician showcase with local talent.  
**"Open Mic with JJ Schultz"** Hotel Utah Saloon. 7:30pm, free.

## BAY AREA

**"Derek Smith's Open Mic"** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.  
**Richard Julian, Bhi Bhiman** Freight and Salvage Coffee House. 8pm, \$15.50.  
**"Traditional Irish Music Session"** Starry Plough. 9pm, free.

## DANCE CLUBS

**Black Gold** Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more--all on 45!  
**Block-Party** Double Dutch. 10pm-2am. Underground hip-hop and old-school. With DJ Veronica and special guest.

**» Club 99** Stud. 9pm-2am, \$3. Virginia Suicide hosts as DJ Jay-R spins the grungiest '90s rock, hip-hop, and who-knows-what-all.  
**Death Guild** Glas Kat. 9:30pm-2:30am, \$3-5. Children of the Twilight Guild present this dark dance club.  
**Dollar Monday** El Rio. 9pm-2am, \$2. DJ Jenny Hoyston spins hip-hop, oldies, and punk. Why's it called Dollar Monday if it costs \$2? 'Cause the PBRs are \$1 a can! Dollah, dollah bill, y'all!  
**High Rolling Low Budget** Tunnel Top. 9:30pm, free. Acid jazz, rare grooves, nü jazz, and deep house with DJ Hofwegen and friends.  
**Mainroom Mondays** Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.  
**94117** Madrone Lounge. 2pm-midnight, free. With board games, BYO food, videos, and movies, it's just like your living room, if your living room had a full bar.  
**» Punk Rock Sideshow** Hemlock Tavern. 10pm-2am, free. Get punk'd by DJ Tragic and the Duchess of Hazard.  
**Risky Mondays** 222 Club. 10pm, free. Risky Business DJ crew and guests spin hip-hop, switching up musical themes weekly.

## BAY AREA

**» Hubba Hubba** Uptown. 8pm, \$5. Live burlesque revue with Bombshell Betty, the Burlesqueers, Trickie Treat, Josie Starre, Bunny Pistol, Miss Kitty Whip, and more.  
**Industry Night** Kingman's Lucky Lounge. 9pm-2am, free. Eclectic downtempo beats with DJ

*...You're a tool.  
Obviously not a real journalist huh?*

-Laura

You call them douchebags? So, if I were to believe what is written in this lame article, every single rumour ever spread about someone is correct? This is the worst written article I've ever seen. Here's hoping you grow up sometime soon.

-Hayley

**HAHAHA EVERY FOB FAN IS ATTACKING YOU, G.W. SCHULZ... INCLUDING ME.** You're the douchebag and you're totally unprofessional...btw you're just adding to th press fob gets n strengthening their fan base when we all band together and tell off morons like you. get a life bastard

-teagan

*Biggest piece of shit this article was.  
How unprofessional can you get.*

-Brianna

Why is everyone so upset that he used the word "douchebag"? The article rings true, they copied the lyrics from American Nightmare. **YOU PEOPLE ARE MINDLESS FANS OF A MEDIOCRE BAND.** You're all probably so obsessed with FOB that you were just google'ing "Fall Out Boy" and reading every article that appeared. This writer is making a fair point: that this band gets credit from morons like you, when they aren't even original. Deal with the facts, and forget about the word "douchebag", douchebags.

-Rational Discourse

Asshole. You're the douchebag. *I hope you regret every letter you typed about these awesome boys.* They're better people than you'll ever be. I'm glad this "article" (learn to spell and stop writing like a 10 year old - bigger words don't compensate for bad writing) will give you a chance to see how many people LOVE them. AND how many people HATE you. Fuck you and don't EVER insult Fall Out Boy again.

-Cate

COMMENTS ON "DOUCHEBAGS IN FALL OUT BOY MIGHT GET SUED AGAIN FOR RIPPING OFF YET ANOTHER BAND" POSTED BY G.W. SCHULZ ON THE GUARDIAN'S NOISE BLOG AT WWW.SFBG.COM

# GUARDIAN

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Daniel Imani. For service industry workers. **Three Day Weekend** Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free. DJ C-Moses spins local favorites. \$1 oysters all day.

## TUESDAY 23

### ROCK/BLUES/HIP-HOP

"Blue Bear Band Showcase" Café Du Nord. 7:30pm, \$12-20. Through Sept 24. **Blue Demons, Hans Condor, Guitar Magazine** Knockout. 10pm, \$6.

**Boxcar Saints** Climate Theater, 285 Ninth St; 263-0830. 8pm, \$7-15.

**Michael Burks** Biscuits and Blues. 8 and 10pm, \$18.

**Liam Finn, Veils, Dominant Legs** Bottom of the

Hill. 9pm, \$12.

**Sean Garvey, Town Dandies** Hotel Utah Saloon. 9pm, \$8.

**Headliners, Touch-Me-Nots, Dreamdate** Hemlock Tavern. 9:30pm, \$6.

**Hives, Eagles of Death Metal** Warfield. 8pm, \$30.

**Juno Reactor, Future Rock** Independent. 8pm, \$25.

**Spoon, Heavenly States** Fillmore. 7pm, \$25. Through Sept 24.

### BAY AREA

**Danny Uzilevsky** 19 Broadway Nite Club, 19 Broadway, Fairfax; (415) 459-1091. 9:30pm, free.

### JAZZ/NEW MUSIC

**Antonio Sanchez and Migration** Yoshi's SF. 8pm, \$16; 10pm, \$10.

**John Kalleen Group** Shanghai 1930. 7pm, free.

**Kurt Ribak Quartet** Boom Boom Room. 9:30pm.

**Ricardo Scales** Top of the Mark. 7pm, \$5.

**Stompy Jones** Verdi Club, 2424 Mariposa; www.oldtimey.net/tuesdays.html. 9:30pm, \$12.

**Vince Lateano Trio and Jam Session** Savanna Jazz. 8pm, \$5.

### BAY AREA

**Chet Baker Project** 7 Mile House, 2800 Bayshore, Brisbane; 467-2343. 7pm, free.

**"Jazzschool Tuesdays"** Jupiter. 8pm, free.

**"Singers' Open Mic with Kelly Park"** Anna's Jazz Island. 8pm, \$5.

### FOLK/WORLD/COUNTRY

**Boca do Rio, Little Brazil** Elbo Room. 9pm, \$7.

**Chicha Libre** Amoeba Music. 6pm, free.

**Nicole McRory** Johnny Foley's. 9pm, free.

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**"Freight Open Mic"** Freight and Salvage Coffee House. 8pm, \$5.50.

**Jose Gonzalez** Yoshi's. 8 and 10pm, \$25.

**Hotsy Totsy Hillbilly Jazzbos** Julie's Coffee and Tea House, 1223 Park, Alameda; (510) 865-2385. 7pm, free.

**Kal Ashkenaz**. 8:30pm, \$15.

**Cyril Pahinui** Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$18.

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# visual art

Here's a Mao, there's a Mao, everywhere's a papa-oom-Mao-Mao in "Mahjong: Contemporary Chinese Art from the Sigg Collection," the largest and liveliest of a number of Bay Area exhibitions devoted to recent Chinese art. "Mahjong"'s many renderings of Mao include Yu Youhan's 2005 *Untitled (Mao/Marilyn)* (2005) and Feng Mengbo's *Taxi! Taxi!* (1994).



## Mao and Coca-Cola

New waves of Chinese art hit the Bay Area

By Johnny Ray Huston  
 > johnny@sfbg.com

The San Francisco Museum of Modern Art is in the grip of full-on Fridamania when I first pay a visit to "Half-Life of a Dream: Contemporary Chinese Art from the Logan Collection." Nonetheless, Yue Minjun's terracotta warriors attract photo-ops: a little girl poses next to a solitary Yue sculpture with his hands behind his neck, while five other Yue statues (each a life-size body — barefoot in white T-shirt and blue jeans — with an enormous head: eyes closed, mouth frozen in anxious "smile") stand in formation near the exhibition's threshold.

A single Yue also welcomes visitors to the quieter, more expansive "Mahjong: Contemporary Chinese Art from the Logan Collection" at the Berkeley Art Museum, where 25 more Yue statues (from the 2000 installation *2000 A.D.*) and numerous oil-on-canvas renderings of Yue — including a chain of 13-or-so Yues looking down on everyone — await inside. A decision to use this icon

of cynical realism as a host of sorts unites the SFMOMA and BAM shows, which also feature a number of the same artists: Bird's Nest Stadium designer and provocateur Ai Weiwei; satirical painter Yu Youhan; gay gazer Zeng Fanzhi; repetitious self-portrait specialist (like Yue) Fang Lijun; disturbing dreamer Yang Shaobin; chilly portraitist Zhang Xiaogang; candid snapper Liu Xiaodong; mordant physical observer and landscape artist Liu Wei; Tiananmen Square lookout Yin Zhaoyang; and Li Songsong, who coats memory in cake icing.

A collection of work dating from 1988 to 2008 by 25 artists, "Half-Life of a Dream" is less expansive than "Mahjong," which draws from Uli Sigg's world's-largest collection of contemporary Chinese art and dates back to the late stages of the Cultural Revolution. Its conceit is also more specific and restrictive: digging beneath the Beijing Olympics slogan "One World, One Dream," the SFMOMA exhibition taps into the myriad dream facets or "masks, shadows, ghosts, reveries" (to quote from Jeff Kelley's titular essay) that drift

through pre- and especially post-Mao China.

This dream theme is clear and to the forefront in paintings such as Liu Xiaodong's 2007 *Xiaomei* and Zhang Xiaogang's 2005-6 *Untitled*, but it grows strained when applied to, say, Liu Dafang's urban photorealism. At times, it obfuscates the layers of a work, as when the complex mother-daughter vision of Yu Hong's 2006 *She — White Collar Worker* is summarized with the quasifeminist remark that "women remain trapped in dreams of themselves." Regardless, "Half-Life" presents more than a few standout works: Gu Wenda's hair-raising *united nations — babel of the millennium* (1999) and Sheng Qi's autobiographical political memorial *My Left Hand* (2001) are especially formidable. Its dream analysis fits most snugly and dramatically around one of the most recent pieces — and the exhibition's climax of sorts — Sui Jianguo's *The Sleep of Reason*. There, an eternally resting Mao is surrounded by multicolored masses of toy dinosaurs.

Here's a Mao, there's a Mao, everywhere's a papa-oom-Mao-Mao in the relatively playful "Mahjong," where Sun Guoqi's 1973 *Chairman Mao with the New National Emblems* greets viewers with false cheer at the first of five floors (leaving aside the lower levels and snaky hallways, where

some of the most provocative work resides). This traditional view of Mao is quickly punctured by Yu Youhan's hilarious 2005 Warhol pun *Untitled (Mao/Marilyn)*, the young androgynous Mao of Li Shan's 1995 *Rouge-Flower*, the Nintendo Mao of Feng Mengbo's 1994 *Taxi Taxi*, the decaying Mao of the Gao brothers' acerbically watchful 2000 *An Installation on Tiananmen*, the art connoisseur Mao of Shi Xinning's 2000-01 *Duchamp Retrospective Exhibition in China*, and the flirtatious Mao of the same artist's 2001 *Dialogue*, to name but a handful.

Strong currents of irreverence surge throughout "Mahjong," thanks to children of Mao and Coca-Cola such as the Luo brothers, whose vulgar, comedic keepsakes of fast-food capitalism enliven "Dialogue China Part II," a group show at Elins/Eagles-Smith Gallery. (Also at Elins/Eagles-Smith, Xing Danwen's urban fiction dioramas bring the post-human romance of Tsai Ming-liang's 1994 *Vive L'Amour* to mind.) The exhibition's sub-strands of subject matter include militarization and the "little emperors" and troubled girls of China's one-child policy.

While mahjong might not be the deepest or most revelatory thematic motif for an exhibition devoted to a nation, it more than suits both BAM's multitiered or tiled space and the rich varieties of the Sigg collection.

"Mahjong" doesn't have to beg for repeat viewings — the magnitude of the show and quirks of its arrangement demand it. In general, contemporary Chinese painters tend toward large-scale representation, perhaps most successfully when — as with Zhou Tiehai's looks at Joe Camel — one gets the sense that the grand gesture itself is being mocked. But one of the exhibition's best works is also its tiniest: Lu Hao's *A Grain of Sand* (2003) is a 1/4-by-1/4-inch memorial to the individual, a figure perpetually under assault — whether by communism or hypercapitalism. **SFBG**

### **DIALOGUE CHINA PART II**

Through Sept. 30  
 Elins/Eagles-Smith Gallery  
 49 Geary, Suite 520, SF  
 (415) 981-1080  
 www.eesgallery.com

### **HALF-LIFE OF A DREAM: CONTEMPORARY CHINESE ART FROM THE LOGAN COLLECTION**

Through Oct. 5  
 San Francisco Museum of Modern Art  
 151 Third St., SF  
 (415) 357-4000  
 www.sfmoma.org

### **MAHJONG: CONTEMPORARY CHINESE ART FROM THE SIGG COLLECTION**

Through Jan. 4, 2009  
 Berkeley Art Museum  
 2626 Bancroft, Berke.  
 (510) 642-0808  
 www.bampfa.berkeley.edu



## “David Maisel: Library of Dust” and “Zhan Wang: Gold Mountain”

» **REVIEW** San Francisco photographer David Maisel is best known for vast, expansive images. Critic Vince Aletti deemed his aerial views of Los Angeles freeways “absolutely post-apocalyptic.” With “Library of Dust,” Maisel shifts from the macrocosmic to the nearly microscopic. But his trademark clarity and intensity turns the viewer’s mind into an infinite focus-puller regarding notions of existence and human relationships to the universe. The titular library is a room in the Oregon State Hospital — the site of Ken Kesey’s 1962 novel *One Flew Over the Cuckoo’s Nest* — where copper canisters in various stages of corrosion contain the ashes (or in hospital parlance, “cremains”) of forsaken mental patients.

The many-layered morbidity of Maisel’s subject matter is counterbalanced by the shocking beauty of the decaying canisters, which, in his words — and in his large-scale images, illuminated by filtered window light — spill forth “cadmium, cobalt, cerulean, azurite, oxblood, chrome yellow, ocher, sage, and emerald.” Though one essay in the new Maisel monograph *Library of Dust* (Chronicle Books, 108 pages, \$80) begins with Roland Barthes proclaiming that a photographic image “produces Death while trying to preserve life,” these photos are an inverse of that popular theorem. (In fact, since Maisel took the photos in 2005, the canisters have been placed inside black plastic boxes and clear plastic bags, generating condensation he’s compared to “breath on a window.”) “Library of Dust” intersects potently and poetically with historical studies of madness and death, not to mention a recent mini-wave of books and films on the subject of dust.

In a far corner of Haines Gallery, Zhan Wang’s “Gold Mountain” presents a different heavy perspective on metal, arranging stainless steel rocks next to “real” ones. While Zhan invokes the California Gold Rush, it’s hard not to think of this quiet, near-hidden installation’s relationship to the current onslaught of Chinese art in the Bay Area — or to think of the people and landscapes around Three Gorges Dam. (**Johnny Ray Huston**)

**DAVID MAISEL: LIBRARY OF DUST and ZHAN WANG: GOLD MOUNTAIN** Through

Oct. 4. Tues.–Fri., 10:30 a.m.–5:30 p.m.; Sat., 10:30 a.m.–5 p.m. Haines Gallery, 49 Geary, suite 540, SF. (415) 397-8114. [www.hainesgallery.com](http://www.hainesgallery.com)

Art listings are compiled by Duncan Scott Davidson. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks, page 20, for information on how to submit items to the listings. For complete listings, go to [sfbg.com](http://sfbg.com).

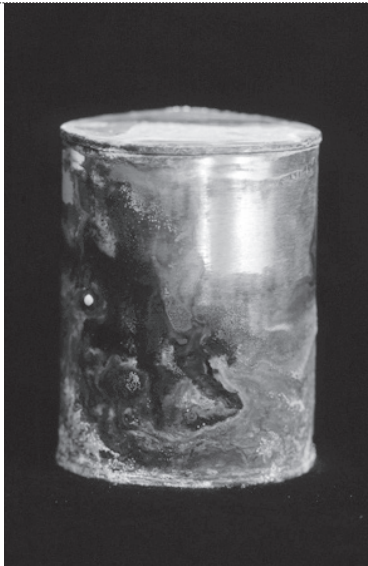
## MUSEUMS

**Asian Art Museum** 200 Larkin; 581-3500, [www.asianart.org](http://www.asianart.org). Tues–Wed, Fri–Sun, 10am–5pm; Thurs, 10am–9pm. \$10 (\$5 Thurs after 5pm), \$7 seniors, \$6 for ages 12 to 17, free for 11 and under. “**Power and Glory: Court Arts of China’s Ming Dynasty.**” More than 240 works of art. Through Sun/21.

**California Palace of the Legion of Honor** Lincoln Park (near 34th Ave and Clement); 750-3600. Tues–Sun, 9:30am–5pm. \$8, \$6 seniors, \$5 for ages 12 to 17, free for 10 and under (free Tues). “**Women Impressionists.**” Works by Marie Bracquemond, Mary Cassatt, Eva Gonzalés, and Berthe Morisot. Through Sun/21.

**Cartoon Art Museum** 655 Mission; CAR-TOON. Tues–Sun, 11am–5pm. \$6, \$4 students and seniors, \$2 for ages 6 to 12, free for five and under and members. “**Bay Area Spotlight: Keith Knight.**” Drawings from the creator of *K Chronicles* and *The Knight Life*. Through Nov 9. “**From Richie Rich to Wendy the Witch: The Art of Harvey Comics.**” Original art from Harvey Comics, including Casper, Hot Stuff, Sad Sack, and Little Dot. Through Nov 30.

**Contemporary Jewish Museum** 736 Mission;



LIBRARY OF DUST (12/11)

noon–5pm; Thurs, noon–8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). “**Ground Scores: Guided Tours of San Francisco Past and Personal.**” Interactive project offering tours and self-guided explorations of sites in and around San Francisco. Through Oct 18. “**Galleon Trade: Bay Area Now 5 Edition.**” International collaborative project curated by Jennifer K. Wofford. Through Oct 19. “**Bay Area Now 5.**” Yerba Buena’s fifth triennial devoted to local artists including Ala Ebtekar, John Roloff, and Canan Tolon. Through Nov 16. “**Estacion Odesia.**” Works by Bay Area artists who are also musicians. Through Nov 16.

### BAY AREA

**San Jose Institute of Contemporary Art** 560 S First St, San Jose; (408) 283-8155, [www.sjica.org](http://www.sjica.org). Tues–Wed, Fri, 10am–5pm; Thurs, 10am–8pm; Sat, noon–5pm. Free. “**Eureka!**” Works by the 2005–2007 winners of the Eureka fellowship. Through Sat/20. “**Selections from Print Center Workshops.**” Monotype, etching, and photopolymer prints. Through Oct 25.

## GALLERIES

### OPENING

» **Ampersand International Arts** 1001 Tennessee; 285-0170. Thurs–Fri, 11am–5pm; and by appt. “Passage,” mixed-media works, large-scale sculptures, and watercolors by Ellen Babcock (reception Fri/19, 6–8:30pm). Sept 19–Oct 17.

» **Babylon Falling** 1017 Bush; 345-1017. Tues–Fri, noon–9pm; Sat–Sun, noon–7pm. “Libertine: Works Past and Present,” collage works by David Ball. Through Fri/19. “Two Sides to Every Boxcar,” works by buZ blur (reception Sat/20, 6–9pm). Sept 20–Oct 19. **Big Umbrella Studios** 906 1/2 Divisadero; 359-9211. Daily, 2–8pm. “Brouhaha,” works by the cooperative’s 21 members (reception Fri/19, 7pm–midnight). Sept 19–Oct 14.

**Café la Flore** 1032 Clement; Mon–Fri, 7am–9pm; Sat–Sun, 8am–9pm. “Where I Stand,” paintings by Heidi Gulbord (reception Fri/19, 6–9pm). Sept 19–Oct 19.

**Clara Street Projects** 170 Clara; [www.clarastreetprojects.org](http://www.clarastreetprojects.org). Tues–Sat, noon–6pm. “Negotiations,” group show (reception Thurs/18, 6–8pm). Sept 18–Oct 3.

**David Cunningham Projects** 1928 Folsom; 341-1538. Thurs–Sat, noon–6pm; and by appt. “I want to want you like I wanted to want you,” works by Richard T. Walker (reception Sat/20, 6–9pm). Sept 20–Oct 25.

**Eric Mar for Supervisor Headquarters** 4328 Geary; 442-0360. Call for hours. “Out of the Fog,” works by Richmond District artists supporting Eric Mar (reception Sat/20, 2pm; \$10 donation). Sept 20–Nov 4.

**Fine Arts Gallery** Fine Arts Bldg, room 238, San Francisco State University, 1600 Holloway; 338-6535. Tues, Thurs–Sat, noon–4pm; Wed, noon–5pm. “SF State Art Department Faculty Exhibition,” group show (reception Tues/23, 4–6pm). Sept 23–Nov 8. **Giant Robot SF** 618 Shrader; 876-GRSF. Mon–Fri, 11:30am–8pm; Sat 11am–8pm; Sun, noon–7pm. “mixART,” group show (reception Sat/20, 6:30–10pm). Sept 20–Oct 8.

» **Hyde St. Gallery** 1987 Hyde; 359-9800. Tues–Fri, 4–10pm; Sat, 3–10pm; Sun, 3–9pm. “The Art of Rick Camire,” paintings from the artist’s personal inventory (reception Fri/19, 6–8pm). Sept 19–Oct 14.

**The Lab** 2948 16th St; 864-8855. Wed–Sat, 1–6pm. “Code-Switchers,” juried group show (reception Fri/19, 6–9pm). Sept 17–Oct 11. **Macchiarini Creative Design** 1544 Grant; 982-2229. Call for hours. “Generations,” exhibit celebrating three generations of art in North Beach (reception Sun/21, 4–6pm). Sept 21–Dec 31.

» **Park Life** 220 Clement; 386-7275. Daily, 11am–8pm. “Disrepair,” works on paper by Zachary Rossman (reception Fri/19, 7–10pm). Sept 19–Oct 17.

**Pier Five Law Offices** 506 Broadway; 986-5591. Mon–Fri, 10am–5pm. “Prison Art Show,” ninth annual event, co-sponsored by the Liberation Prison Project (reception Fri/19, 6–9pm). Sept 19–Oct 3.

» **Ping Pong Gallery** 1240 22nd St; 550-7483. Tues, Thurs, 6–9pm; Fri, 11am–5pm. New collages by Gwenaël Rattke (reception Fri/19, 6–9pm). Sept 19–Oct 17. **Space180** 180 App; 503-0520. [www.space180.org](http://www.space180.org). Tues, Thurs, 2–6pm; Sat, noon–

4pm; and by appt. “APAture 2008,” group show by emerging Asian Pacific American artists (reception Thurs/18, 7–9pm). Sept 18–29. **Weinstein Gallery** 301 Geary; 362-8151. Daily, 10am–6pm. “Inner Worlds,” paintings by members of the Lucid Art collective. Sept 19–Oct 19.

**Women’s Health Resource Center** California Pacific Medical Center, 3698 California; [www.cpmc.org/women](http://www.cpmc.org/women). See Web site for hours. “The Beach,” photographs by Jean Collier Hurley (reception Thurs/18, 5:30–7:30pm). Sept 19–Dec 10.

### BAY AREA

**Ames Gallery** 2661 Cedar, Berk; (510) 845-4949. Mon–Fri, 10:30am–3:30pm; and by appt. “Heads Up,” group show of works featuring faces. Through Dec 31.

**Downtown Restaurant** 2102 Shattuck, Berk; (510) 649-3810. Call for hours. “Piece to Piece: Works from Kala Art Institute,” group show (reception Mon/22, 6–9pm). Through Nov 30.

**1870 Art Center** 1870 Ralston, Belmont; (650) 595-9679. Thurs–Sun, 1–5pm. “Through a Glass, Darkly,” paintings by Silke Henkel-Wallace (reception Oct 4, 6–9pm). Sept 18–Nov 2.

**Gallery Route One** 11101 Hwy 1, Pt Reyes Station; 663-1347. Mon, Wed–Sun, 11am–5pm. “I Love My Dog and Other Tales,” paintings by Vickisa; “In the Presence of Trees,” installation by Pam Boulton and Cindy Cleary (reception Sun/21, 3–5pm). Sept 19–Oct 26.

» **21 Grand** 416 25th St, Oakl; (510) 444-7263. Thurs–Sun, 4–6pm. “Strictfathermodel,” works by Jordan Essoe (reception Oct 3, 7–10pm). Sept 19–Oct 28. **Wiegand Gallery** Notre Dame de Namur University, 1500 Ralston, Belmont; (650) 508-3595. Tues–Sat, noon–4pm. “Conscience and Vision,” prints by Misch Kohn (reception Sept 28, 2–4pm). Sept 19–Oct 25.

### ONGOING

**California Institute of Integral Studies** 1453 Mission; 575-6242. Mon–Fri, 9am–6:30pm. “Abstractions in the Lost Tongue (reception Fri/19, 7–9pm). Through Oct 17. **Chinese Center** San Francisco Public Library, Main Library, 100 Larkin, third floor; 557-4482. [www.sfpl.org](http://www.sfpl.org). Mon, Sat, 10am–6pm; Tues–Thurs, 9am–8pm; Fri, noon–6pm; Sun, noon–5pm. “Beijing Welcomes You!,” photographs about the preparation for the XXIX Olympic Games. Through Thurs/18. **City Arts Gallery** City College of San Francisco, Visual Arts Bldg, V119, 50 Phelan; 239-3000. Mon–Thurs, 12:30–4pm (also Tues–Wed, 6–8pm). “The Art Club,” works by members of the City College Art Club. Through Sept 25.

» **Design Guild SF Gallery** 427 Bryant; 777-0920. Wed–Sat, noon–6pm. “4 Artists: Paintings, Objects, Photographs,” works by Natasha Gronski, Antonio Sindorf, John Spanier, and Stephen Stout. Through Sept 28. **18 Reasons** 593 Guerrero; 252-9816. Fri, 7–9pm; Sat–Sun, noon–4pm. “Regarding Neighbors: A Portrait of Place,” group show. Through Sun/21.

» **Evolving Art Gallery** 215 15th St; 255-9091. Mon–Fri, 11am–5pm; Sat, 11am–3pm. “Erotic Art,” works by Barry Baldwin, Jung Ran Bae, Rick Mariani, and James Redo. Through Sept 30. **Femina Potens Gallery** 2199 Market; 217-9340. [www.feminapotens.com](http://www.feminapotens.com). Thurs–Sun, noon–6pm. “Out of the Bubble: Artists on Queer Travel,” group photography show. Through Sat/20.

**Gallery BelJai** 3187 16th St; 626-1749. Call for hours. “The Flora and Fauna of a Vibrant Cosmos,” new works by Kristine Reano. Through Mon/22.

» **Gallery 1988** 1173 Sutter; 409-1376. Tues–Sat, noon–7pm. “Modern Amusement,” works by Ahren Hertel, Jason Limon, Brandi Milne, and Reuben Rude. Through Oct 4.

» **John Berggruen Gallery** 228 Grant; 781-4629. Mon–Fri, 9:30am–5:30pm; Sat, 10:30am–5pm. Watercolors by Al Held. Through Sept 27.

**Market Street Kiosks** Market between Van Ness and Embarcadero; [www.sfgov.org/sfac/pubart](http://www.sfgov.org/sfac/pubart). “Dashiell Hammett’s San Francisco,” posters by Owen Smith. Through Thurs/18. **Micaëla** 333 Hayes; [www.micaela.com](http://www.micaela.com). Mon, by appt; Tues–Sat, 11am–7pm; Sun, noon–5pm. “The Big Silence: Works 2003–2008,” glass sculptures by Stig Persson (reception Fri/19, 5pm). Through Oct 31.

» **Needles and Pens** 3253 16th St; 255-1534. [www.needles-pens.com](http://www.needles-pens.com). Daily, noon–7pm. “Welcome All,” photographs by Geoffrey Ellis and Andrew M. Scott. Through Oct 6.

**Ratio 3** 1447 Stevenson; 821-3371. Wed–Sat, 11am–6pm. “A Moment for Reflection,” new works by Lydia Fong. Through Oct 18.

» **Robert Koch Gallery** 49 Geary, fifth floor; 421-0122. Tues–Sat, 10:30am–5:30pm. Color photographs by Joel Meyerowitz. Through Nov 1.

**San Francisco Arts Commission Gallery** 401 Van Ness; 554-6080. Wed–Sat, noon–5pm; Tues, by appt. “Eighteen Months: Taking the Pulse of Bay Area Photography,” juried group show. Through Fri/19. “Immediate Future: The 2008 Murphy and Cadogan Fellowships in the Fine Arts,” group show. Through Oct 18.

**San Francisco Children’s Art Center** Fort Mason Center, bldg A; 771-0292. Call for hours. “Art from the Archives: An Exhibition Celebrating 30 Years of Creative Exploration,” group show (reception Sun/21, 1–4pm in building C). Through Oct 17.

**Southern Exposure** 417 14th St; 863-2141. Tues–Sat, 3–6pm. Works by Brian Nuda Rosch. Through Oct 11.

**Swell Gallery** San Francisco Art Institute, SFAI Graduate Student Center, 2565 Third St; 641-1241. Mon–Sat, 9am–6pm. “Hide and Seek — Where Are You?,” works by Hui-Ying Tsai. Through Sat/20.

### BAY AREA

» **Blankspace** 6608 San Pablo, Oakl; (510) 547-6608. Sat–Sun, noon–6pm; and by appt. Group show of works by artists contributing to the third issue of *Eth6 Magazine*. Through Oct 13.

**Bucci’s** 6321 Hollis, Emeryville; (510) 547-4725. Call for hours. “Human Form in a Wild World,” mixed-media works by Corinne Louise Greenberg (reception Wed/17, 4–7pm). Through Oct 10.

» **Cecile Moochnek** 1809D Fourth St, Berk; (510) 549-1018. Wed–Sun, noon–5pm.

“Intimate Immensity,” works by Lori Goldman and Michael Shemchuk. Through Nov 2.

**C’Era Una Volta** 1332 Park, Alameda; (510) 769-4828. Call for hours. “Summertime Visions,” paintings by Toby Tover-Krein. Through Tues/23.

**Craft and Cultural Arts Gallery** State of California Office Bldg Atrium, 1515 Clay, Oakl; (510) 622-8190. [www.oaklandculturalarts.org](http://www.oaklandculturalarts.org). Mon–Fri, 10am–5pm. “Love Never Fails,” works by Kelvin Curry (reception Thurs/18, 5–8pm). Through Oct 31.

**Fourth Street Studio** 1717D Fourth St, Berk; (510) 527-0600. Call for hours. “Positively Ageless: A Celebration of Art and Aging,” group show. Through Fri/19.

**Gatehouse Gallery** Di Rosa Preserve: Art and Nature, 5200 Carneros Hwy 121, Napa; (707) 226-5991. Tues–Fri, 9:30am–3pm. “There! New Art from Oakland,” group show. Through Sat/20.

**Marin County Civic Center** 3501 Civic Center, San Rafael; 499-8350, ext 362. Mon–Fri, 9am–5pm. “Photography with a Twist: The Art of Alternative Process Photography,” works by 16 local artists. Through Thurs/18.

**North/South Gallery** 5241 College, Oakl; [www.cca.edu](http://www.cca.edu). Tues–Fri, 11am–6pm.

“Constitution Day Exhibition,” group show by first-year students relating to the Constitution. Through Fri/19.

**Oliver Art Center** California College of the Arts, 5212 Broadway, Oakl. (510) 594-3754. Mon–Tues, Thurs–Fri, 8:30am–noon and 1–4:30pm. Faculty exhibition. Through Fri/19.

» **Pro Arts** 550 Second St, Oakl; (510) 763-4361. Tues–Sat, noon–6pm; Sun, noon–5pm. “New Visions 2008,” group show of local artists juried by Lucinda Barnes and Karen Tsujimoto (artists’ talk Sat/20, 1pm). Through Oct 24.

**San Marco Gallery** Dominican University of California, Alemany Library, 50 Acacia, San Rafael; 485-3251. Mon–Thurs, 8am–10:30pm; Fri, 8am–5pm; Sat, 9am–5pm; Sun, 2–10:30pm. “Is This Enough Information?,” photographs by Nina Zurier (reception Thurs/18, 6–8pm). Through Oct 26. **SFBG**



## stage

In-flight entertainment: Liss Fain Dance — pictured, left, dancer Jennifer Beamer Fernandez — and Erika Shuch Performance Project, center, unveil their latest works at Yerba Buena Center for the Arts, while Bill T. Jones' choreography sends the national touring cast of *Spring Awakening* aloft during "The Bitch of Living," right.

LISS FAIN DANCE PHOTO BY RJ MUNA; AFTER ALL PART I PHOTO BY ALLEN WILLNER; SPRING AWAKENING PHOTO BY PAUL KOLNIK



## A Bay pas de deux

New moves from Liss Fain, Erika Shuch

By Rita Felciano

> a&eletters@sfbg.com

**REVIEW** Coming right off the top of the new season, two local choreographers, Liss Fain and Erika Chong Shuch, have thrown a spotlight on the marvelous richness of Bay Area dance. These women couldn't be more different from each other. One creates cool, intricately flowing balletic dances; the other, spunky and quixotic dance theater.

Fain is something of an outsider if for no other reason than that she choreographs to a different tune. No easy beats or slapped-together sound collages for her. Her most recent Liss Fain Dance performance included Bach, Reich, Messiaen, and Bartók. Fain's is a refined though restricted sensibility, which manifests itself in carefully structured work that floats through time and stage space without establishing linear trajectories. Often the music gives the pieces something akin to a backbone. Her longtime collaborator, Matthew Antaky, envelopes her filigreed choreography with masterful light and scenic designs. Rarely has Yerba Buena

Center for the Arts' Novellum stage looked as good.

A world and a local premiere shared the evening with reprises of the courtly couple-dancing *Crossing* (2004) and the haunting *The Line Between Night and Day* (2005). Ejmaj Design's punk leather and lace costumes for the new *At the Time* suggested theatrically pungent subject matter. But Fain's slow romp of entangled limbs for Dexandro Montalvo and Bethany Mitchell remained pretty tame.

For the US debut of 2007's elegant *Looking, Looking*, inspired by trips to Eastern Europe and Cambodia, Fain responded to Bartók's folkloric echoes with couple dances and a sense of searching — in the air and on the ground. Full of lively arm gestures, some possibly inspired from Asian mudras, *Looking's* high point came with Montalvo's partnering two of Fain's most expressive dancers, fiery Kai Davis and lyrical Daphne Zneimer. *Line*, performed to parts of Messiaen's *Quartet for the End*

of *Time*, is a more angular work that, thankfully, avoided literal references to the music's place of origin: a concentration camp. Somehow it managed to be both elegiac and hopeful.

Also at YBCA, in its Forum space, Erika Shuch Performance Project's existential musing, *After All, Part I*, engaged with its excellent performers. The stage oozed with talent and energy, thanks to the eminent, wistful dancer Joe Goode, singer-composer Dwayne Calizo, charming teenage vocalist Gracie Solis, percussionist-actor Matthias Bossi, and actor Beth Wilmurt, not to mention a quartet of dancers and a motley movement chorus of 23.

Drawing from a number of writers, Chong Shuch fashioned dances, monologues, and songs into a circular structure about, well, the meaning of life — as seen mainly from the perspective of a goldfish. Shuch has gathered — and created — marvelous material but it needs to be more organically shaped.

Individual segments work well. Wilmurt inhabited Michelle Carter's sparkling text as naturally as her pisca-sartorial accoutrements of sunglasses and form-hugging sequins. Though plagued with what appeared to be vocal difficulties, Calizo's character of a hobo Santa Claus who carries everything with

him was a fanciful creation. Bossi roared through Octavio Solis' "Last Psalm" (an inversion of "The Lord Is My Shepherd") with a mixture of bravado and cynicism. Given the current political climate, he was as

hilarious as he was chilling.

Still, what *After* needs is somebody — just as in the initial fable — to hold it up. As it was, it didn't leave enough footprints in the sand. **SFBG**

## LIVE THROUGH THIS: SPRING AWAKENING

**REVIEW** Hey, kids! Wake up and smell the freedom! Outside the RNC, for instance, where a phalanx of Taser-wielding storm troopers recently did their dirty work on citizens practicing what civics classes used to call free speech. One 19-year-old there was beaten unconscious, hooded, hauled away, and beaten some more — subjected to what any dropout in years past would have rightly called torture. "Freedom" is Francophobe for fries, or else it's merely the liberty of the ruling class to plunder with impunity, slurping up every last drop of blood from the rest of us like it was Heinz 57.

Am I exaggerating? My diction may have a salty 19th-century flavor, but it's only appropriate, given this nation's inglorious march backward to the future. It's also appropriate, in its own way, that Frank Wedekind's *Spring Awakening* (written in the 1890s) should be making a raucous but compromised comeback courtesy of Broadway. Deemed pornographic when it premiered in New York City in 1917, the German proto-expressionist work's categorical attack on the deathly sexual repression and moral hypocrisy of the age becomes — after a lag time of roughly a century — a financially sound formula of faux teen empowerment and positive messaging. In its big show biz incarnation, the teeth of Wedekind's restlessly outraged, poetical, funny, and morbid little play are filed down to dust, even as Steven Sater (book and lyrics) and Duncan Sheik (music) channel VH1 rebellion into some kinetic, tuneful, and exciting moments (heightened significantly by Bill T. Jones' choreography). The talented young cast rocks unabashedly to the end. But that's also where the schmaltz lies heaviest — all things wicked and corrupt being made tolerable again as characters dead and alive reunite for a throaty anthem to hope and purple summer and god knows what. Roll over, Wedekind. And tell Bertolt Brecht the news. **(Robert Avila)**

Through Oct. 12. Tues.–Sat., 8 p.m. (also Sat., 2 p.m.); Sun., 1 and 6 p.m., \$30–\$99. Curran Theatre, 445 Geary, SF. [www.shnsf.com](http://www.shnsf.com)





## Henry Rollins

► **PREVIEW** First the bad news, straight from the wise-ass, too-literate, poetry-writing punk rocker who once muscled his way through Los Angeles hardcore byways and back: “I think McCain will win,” Henry Rollins tells me over the phone in Los Angeles after humping a shipment of his new book, *Fanatic! Vol. Three* (21361), off the truck and into his offices.

“He’s just an awful person.” Rollins pauses. “I’m one to talk, but I’m not as awful. I just think America will make the wrong choice again. After all, Democrats never miss an opportunity to miss an opportunity — and Republicans cheat.”

Ah, Rollins — a heady gust of hardcore wit ‘n’ wisdom, the punk progenitor driving the original, alternate-universe straight-talk express. On the eve of a so-called change election, leave it to the ex-Black Flag frontman and IFC regular to take a talking tour titled “Recountdown” to gauge the state of the nation. Rollins, no doubt, will hold forth on subjects ranging from Sarah Palin (“Who needs five kids? What are you, working in the fields? Are you selling them for meat?”) to his recent documentary-making and travels in Thailand, South Africa, New Orleans, Pakistan, and Burma (of the latter he says, “it was five wacky white guys with expensive cameras trying to pass themselves off as tourists”).

So in a world that seems to witness even the most obscure underground combo bellying up to the reunion trough, can we ever expect the still-influential Black Flag to reassemble? The good news: Rollins amiably notes that he wouldn’t have much say in the matter since “Black Flag basically belongs to Greg Ginn. But as a hypothetical, I’d pass.” (Kimberly Chun)

**HENRY ROLLINS** Fri/19, 8 p.m. Zellerbach Auditorium, UC Berkeley Campus, Bancroft and Telegraph, Berk. \$25. (415) 421-8497, [www.livenation.com](http://www.livenation.com)

Stage listings are compiled by Deborah Giattina. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Giattina, and Nicole Gluckstern. See Picks, page 20, for information on how to submit items to the listings. For complete listings, including comedy and spoken word, go to [sfbg.com](http://sfbg.com).

## THEATER

### OPENING

**All You Can Eat** Traveling Jewish Theatre, 470 Florida; 1-800-838-3006, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$15-30 sliding scale. Previews Wed/17-Thurs/18, 8pm. Opens Fri/19, 8pm. Runs Thurs-Sat, 8pm; Sun, 7pm. Additional performance Oct 5, 7pm. Through Oct 11. In a world premiere production, FoolsFURY Theater Company collaborates with director Steve Morgan Haskell to create the comeback of a rock band onstage.

**A Bronx Tale** Golden Gate Theatre, One Taylor; [www.shnsf.com](http://www.shnsf.com). \$40-85. Previews Tues/23, 8pm. Opens Sept 24, 8pm. Runs Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through Oct 19. Chazz Palminteri revives his 1989 Off Broadway autobiographical solo show in this Best of Broadway production.

**Carnival of the Animals** Young Performers Theatre, Fort Mason Center, Marina and Buchanan, building C, third floor; 346-5550, [www.ypt.org](http://www.ypt.org). \$7-10. Opens Sat/20. Runs Sat-Sun, 1pm (also Sun, 3:30pm). A boy named Max stays overnight in an art museum and a world of animals comes to life.

**Family Baggage** Off-Market Theater, Studio 250; 1-800-838-3006, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$10-20. Opens Fri/19, 8pm. Runs Fri-Sat, 8pm. Through Oct 18. Errol and Rochelle Alicia Strider star in this meditation on growing up in a dysfunctional family.

**Hey Sailor** Omni Circus, 550 Natoma; 1-800-838-

3006, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$20-25. Opens Thurs/18, 8pm. Runs Thurs-Sat, 8pm. Through Oct 4. Billy Budd’s queer as fuck and hustling in the Tenderloin, Captain Vere’s an easy trick in Miriam Kronberg’s adaptation of Melville’s classic work.

**The History Boys** New Conservatory Theatre Center, Decker Theatre, 25 Van Ness; 861-8972, [www.nctcsf.org](http://www.nctcsf.org). \$22-34 (\$40 on opening night). Previews Fri/19-Sat/20 and Sept 25-26, 8pm; Sun, 2pm. Opens Sept 27, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through Oct 26. Eight clever English school boys pursue their dreams in this 2006 Tony-winning comedy.

**Insides OUT!** The Garage, 975 Howard; 885-4006, [www.975howard.com](http://www.975howard.com), [www.brownpapertickets.com](http://www.brownpapertickets.com). \$20. Opens Thurs/18, 8pm. Runs Thurs-Fri, 8pm. Through Oct 3. Katie Rubin expels her child- and adulthood demons in a funny, personal solo show.

**The K of D, an urban legend** Magic Theatre, Fort Mason Center, Marina and Buchanan, building D; 441-8822, [www.magictheatre.org](http://www.magictheatre.org). \$5-25 sliding scale. Previews Sat/20, 8pm; Sun/21, 2:30pm; Sept 24-26, 8pm. Opens Sept 27, 8pm. Runs Wed-Sat, 8pm; Sun, 2:30 and 7pm (no evening show Sept 28 and no matinee Oct 12). Through Oct 19. Laura Schelhardt’s play captures small town Midwestern life through the story of a young girl whose brother dies in a car accident.

**MacB: The MacBeth Project** African-American Art and Culture Complex, 762 Fulton; 762-2071, ext. 8, [www.african-americanshakes.org](http://www.african-americanshakes.org). \$25 (\$5 for previews). Opens Fri/19, 8pm. Runs Fri-Sat, 8pm; Sun, 3pm. Through Oct 5. In Victoria Evans-Erville’s adaptation, the African-American Shakespeare Company infuses the tragedy with a spoken word rhythm.

**Moby Dick! The Musical** Theatre Rhinoceros, 2926 16th St., 552-4100, ext. 104, [www.therhino.org](http://www.therhino.org). \$15-40. Previews Thurs/18-Fri/19, 8pm. Opens Sat/20, 8pm. Runs Wed-Sat, 8pm; Sun, 3 and 7pm. No matinee Sept 22. Through Oct 12.

**Snow White** New Conservatory Theatre Center, Theatre III, 25 Van Ness; 861-8972, [www.nctcsf.org](http://www.nctcsf.org). \$10-15. Opens Sat/20, 2pm. Runs Sat-Sun, 2pm (also Sat, 4pm). Through Oct 19. Set in Colorado circa 1875, the fairy tale gets slapstick in an original adaptation by Stephanie Temple.

**SPUNK** Mama Calizo’s Voice Factory, 1519 Mission; [www.brownpapertickets.com](http://www.brownpapertickets.com), [www.myspace.com/sfbuffoons](http://www.myspace.com/sfbuffoons). \$20. Opens Thurs/18, 8pm. Runs Thurs-Sat, 8pm. Additional performance Sept 21, 2pm. Through Sept 27. SF Buffoons, the local all-male Commedia-influenced troupe that received praise for last year’s *The Hasheesh Eater*, finds humor in the advent of the Gold Rush Era.

**Taming of the Shrew** Phoenix Theatre, 414 Mason; (510) 835-4205, 1-800-838-3006, [www.offbroadwaywest.org](http://www.offbroadwaywest.org). \$30. Previews Thurs/18, 8pm. Opens Fri/19, 8pm. Runs Thurs-Sat, 8pm. Through Oct 18. Joyce Henderson updates the Shakespeare comedy to the Hamptons in the ’20s.

### BAY AREA

**Jungle Red** Ashby Stage, 1901 Ashby, Berk; (510) 841-6500, [www.shotgunplayers.org](http://www.shotgunplayers.org). \$22-25 (\$30 for opening night). Previews Wed/17-Thurs/18, 8pm. Opens Fri/19, 8pm. Runs Thurs-Sat, 8pm; Sun, 5pm. Through Oct 19. Forget that awful Joker-faced Botox remake of *The Women* currently stinking up cinemas and relax into the sublime old-school camp of Jungle Red, a musical parody of the original 1930s *The Women* play and movie put on by Artfull Circle Theatre Company — featuring an all-drag-queen cast. Luscious starlet Varla Jean Merman, a knockout in her various vintage undergarments and over-the-top gowns, plays a husband-pilfering shop girl who eventually gets her high-class comeuppance, but not after some absolutely hilarious business involving fake legs, *Mommie Dearest* asides, and show-stopping tunes — courtesy of Mark Sargeant, a.k.a. Ethel Merman, who plays a howling countess straight out of the Tin Tin comic books and steals every scene she’s in. This is no small task, for the divas assembled on stage are formidable, to say the least. Constantly pregnant-and-smoking Trauma Flintstone, wickedly spot-on gossipmonger in eye-poking shoulder pads Katya Smirnoff-Skye (winner of this year’s *Guardian* Best of the Bay “Best Drag Act”), and the rest divinely devour the scenery. But it’s Birdie-Bob Watt, as the fragile, diminutive, cheated-on Mary, who carries the show and actually provides a few moving moments of tear-jerking pathos. Jungle Red — named for a particular shade of nail polish that provides a catty plot point — could use a wee bit of tightening and tuning, especially in the second act, but with a live band onstage and a surprisingly limber cast, it’s a nifty night of classic comedy drag, dripping claws and all. (Marke B.)

### ONGOING

**Beach Blanket Babylon** Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222. \$25-78. Wed-Thurs, 8pm; Fri-Sat, 6:30 and 9:30pm; Sun, 2 and 5pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits.

► **Cabaret** SF Playhouse, 533 Sutter; 677-9596, [www.ticketweb.com](http://www.ticketweb.com). \$40-50. Thurs/18-Sat/20, 8pm (also Sat, 3pm). SF Playhouse wraps its season with a lively, beautifully designed mounting of the 1966 Kander and Ebb Broadway musical (later movie) set amid the gleefully decadent escapism of a Berlin nightclub as the Weimar years give way to the Nazi takeover. Leading an enjoyable cast are Lauren English, who returns after a hiatus to the Playhouse stage, in a sharp and gutsy turn as the irrepressible Sally Bowles, a sympathetic Daniel Krueger as Cliff, the young writer and her game but naive companion, and a big and boisterous Brian Yates Sharber as the club’s blithe and mischievous emcee. Nimble aided by Barbara Bernardo’s saucy burlesque choreography and strong musical performances under direction of Martin Rojas-Dietrich (in which cast members also play instruments), director Bill English captures the winning balance of exuberant humor, private drama, and the dark rumblings of future catastrophe fomented in Joe Masteroff’s book — a balance particularly well struck in the romantic subplot between landlady Fraulein Schneider (a fun, feisty Karen Grassle) and her courting Jewish grocer Herr Schultz (a humorously and affectingly expansive Louis Parnell). (Avila)

**Friends Are Forever** New Conservatory Theatre Center, 25 Van Ness; 861-8972, [www.nctcsf.org](http://www.nctcsf.org). \$28-34. Wed/17-Sat/20, 8pm; Sun/21, 2pm. Things get awkward for lovers of only one degree of separation in San Francisco playwright Tom W. Kelly’s gay comedy.

**Knocked Up** Studio 300 Theatre, 442 Post, fifth floor; 1-888-410-8355, \$23-25. Thurs-Sat, 8pm. Through Oct 18. In this world premiere play, the lives of three women change drastically when they become pregnant.

**More Stories by Tobias Wolff** Magic Theatre, Fort Mason Center, Marina and Buchanan, building D; 441-8822, [www.zspace.com](http://www.zspace.com). Wed-Sat, 8pm; Sun,

CONTINUES ON PAGE 54 ►►

EXTENDED!

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## THEATER

CONT&gt;&gt;

2:30pm. Through Oct 5. Word for Word stages verbatim performances of the consummate short storyteller's works.

**Pride and Succubus** New Langton Arts, 1246 Folsom; 289-6766, [www.thunderbirdtheatre.com](http://www.thunderbirdtheatre.com). \$17-25 sliding scale. Thurs/18-Mon/22, 8pm. Jane Austin meets Anne Rice in a vampiric version of *Pride and Prejudice* put on by Thunderbird Theatre Company.

**Point Break Live!** Fat City, 314 11th St.; 1-866-811-4111, [www.pointbreaklive.com](http://www.pointbreaklive.com), [www.theatermania.com](http://www.theatermania.com). \$25. Sun, 8pm. Ongoing. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

**Rock 'N' Roll** American Conservatory Theater, 415 Geary; 749-2228, [www.act-sf.org](http://www.act-sf.org). \$20-82. Opens Wed/17, 8pm. Runs Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 1 and 7pm. Through Oct 12. Tom Stoppard's musical spans from Prague Spring to the Velvet Revolution, and draws inspiration from the rock music Czech dissidents listened to along the way.

**Shopping! the Musical** Shelton Theater, 533 Sutter; 1-800-838-3006, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.

**The Sinatra Club** San Francisco Playhouse, 533 Sutter; [ubatztproductions@aol.com](mailto:ubatztproductions@aol.com). \$28-38. Runs Thurs-Sat, 8pm. Through Sept 27. Salvatore Polisi, former mobster and the witness that took down John Gotti, tells all in his solo show.

**Spring Awakening** Curran Theatre, 445 Geary; [www.shnsf.com](http://www.shnsf.com). \$30-99. Tues-Sat, 8pm (also Sat, 2pm); Sun, 1 and 6pm. Through Oct 12. The touring production of a new Broadway rock musical about rebellious youth comes to town.

**Squeeze Box** The Marsh, 1062 Valencia; 826-5750, 1-800-838-3006, [www.themارش.org](http://www.themارش.org). \$22-35. Sat, 5pm; Sun, 7pm. Through Oct 5. While other kids longed for stardom and riches, writer-performer Ann Randolph says she dreamed of being a saint and getting on the cover of the *Missionary Gazette*. Many footloose years later she winds up working the graveyard shift at a Santa Monica shelter for mentally ill homeless women instead, barely making ends meet herself and in

fact crashing half the time on the office couch. After several years of ministering at the margins, she's on the brink of thorough disillusionment when a budding romance with a shyly decorous composer-accordionist named Harold provokes what amounts to a little secular crisis of faith (not to mention a hysterically ingenious accounting of one of the more off-putting sex scenes ever committed to the stage). If Randolph is way past identifying as even a wannabe saint, she's still got some of the attributes you might expect to find in one, like an indomitable ego, an unusual store of courage and compassion and, most important, a flawless instinct for the hilarious and generally outrageous. They all come couched in a natural-born performer with a veteran's chops (she came up through the famed Los Angeles-based comedy group the Groundlings), giving her low-key, very funny, and surprisingly tender 75-minute Off-Broadway solo show (directed by Alan Bailey) a quiet sense of the miraculous. (Avila)

**Third Eye; The B-Side Monologues** Mama Calizo's voice Factory, 1519 Mission; 1-800-838-3006, [www.guerrillarep.org](http://www.guerrillarep.org). \$10-15. Thurs-Sat, 8pm. Through Sept 27. Guerrilla Rep presents the world premiere of John Caldon's documentary play on love and marriage.

**Twelfth Night** Bruns Amphitheater, 100 Gateway Blvd., Orinda; (510) 548-9666, [www.calshakes.org](http://www.calshakes.org). \$32-62. Tues-Thurs, 7:30pm; Fri-Sat, 8pm; Sun, 4 and 7:30pm. Additional matinee Sept 20, 2pm. Through Oct 5. Love is the great motivator in Shakespeare's comedy of mistaken identity.

**Ubu Rock!** Teatro de La Esperanza, 2940 16th St; 1-800-838-3006, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$25. Thurs/17-Sat/20, 8pm. Empty Set Productions brings *Ubu Rock* — a rock musical version of Alfred Jarry's 1896 absurdist reimagining of Macbeth, *Ubu Roi* — to vigorously sweat-stained life. Set in a paint-spattered space on the appropriately gritty meeting of 16th St. and Capp, neither the stage nor the seating area is clearly defined. Fourth Wall? By all appearances, the cast has never heard of it. Before the show even starts, a forward ensemble member (Katie Owen) fondles the stockings of an audience member (mine, to be exact) and then sneezes a cloud of "cocaine" across the stage. Later in the play, as General Laski, she sternly pontificates that "this is not the time for apple pie and pussy" before inciting the audience into attacking the assembled troops with handfuls of crumpled newspaper and severed

limbs. Loud and lewd, Nick Boschetti as Pa Ubu plays the vulgarian-turned-victor for all he's worth while Jennifer Gebhardt sluts it up as the insatiable Ma Ubu with some truly inspirational (albeit off-key) showtunes. It can't be a coincidence that this particularly tense election season has spawned two wildly disparate yet equally timely productions of *Ubu* (Shotgun Players are running *Ubu for President* at an outdoor performance in Berkeley's John Hinkel Park) — an unmorality play in which the price paid for an unnecessary war is the forced abdication of an ill-gained throne. (Nicole Gluckstern)

**What Mama Said about "Down There"** Our Little Theater, 287 Ellis; 928-4060, [www.celebrateclitoris.com](http://www.celebrateclitoris.com). \$15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex.

**The Widow West** Stage Werx, 533 Sutter; 302-9182, [www.widowwest.com](http://www.widowwest.com). \$24-25. Fri-Sat, 8pm. Through Sept 27. Morgan Ludlow sets his genderbending play in San Francisco during the Gold Rush.

## BAY AREA

**Before the Dream: the mysterious death (and life) of Richard Wright** Noodle Factory, 1255 26th St. Oakl; [xrl.us/optwright](http://xrl.us/optwright). \$9-20 sliding scale. Thurs/18-Sat/20, 8pm; Sun/21, 5pm. Oakland Public Theater presents the true story of one of America's greatest writers, Richard Life.

**The Best Man** Aurora Theatre, 2081 Addison; (510) 843-4822, [www.auroratheatre.org](http://www.auroratheatre.org). \$40-50 (\$28 for previews). Wed-Sat, 8pm; Sun, 2 and 7pm. Through Sept 28. Two presidential candidates sling mud at a national convention in Gore Vidal's 1960 take on politics and morality, written the same year the prolific author ran for US Congress.

**Candide** Berkeley City Club, 2315 Durant; (510) 499-0356, [www.randt.org](http://www.randt.org). \$22. Thurs/18-Sat/20, 8pm; Sun/21, 7pm. Director Cliff Mayotte reinterprets Voltaire's satire by using a commedia dell'arte effect.

**Ching Chong Chinaman** La Val's Subterranean, 1834 Euclid, Berk; [www.impacttheatre.com](http://www.impacttheatre.com). \$10-17. Thurs-Sat, 8pm. Through Oct 10. Impact Theatre kicks off its season with a play by Lauren Yee.

**Eccentricities of a Nightingale** The Pear Avenue Theatre, 1220 Pear Ave., unit K, Mountain View; (650) 254-1148, [www.thepear.org](http://www.thepear.org). \$12-30.

Thurs-Sat, 8pm; Sun, 2pm. Through Sept 28. The rarely staged Tennessee Williams play is actually a rewrite of his earlier and better known melodrama *Summer and Smoke*.

**Frankie and Johnny in the Claire de Lune** Marin Theatre company, 397 Miller, Mill Valley; 388-5208, [www.marintheatre.org](http://www.marintheatre.org). \$31-51. Tues and Thurs-Sat, 8pm; Wed, 7:30pm; Sun, 2 and 7pm. Diner workers Frankie and Johnny have sex, then get to know each other in Terrence McNally's relationship comedy.

**Much Ado About Nothing** Forest Meadows Amphitheatre, Dominican University of California, 1475 Grand, San Rafael; 499-4488, [www.marin-shakespeare.org](http://www.marin-shakespeare.org). \$15-30. Fri-Sat, 8pm; Sun, 4pm. Through Sept 28. Marin Shakespeare Company presents the Elizabethan battle-of-the-sexes comedy.

**The Petrified Forest** The Masquers Playhouse, 105 Park Place, Point Richmond; (510) 232-4031 [www.masquers.org](http://www.masquers.org). \$18. Fri-Sat, 8pm; Sun, 2:30pm. Through Sept 27. Robert E. Sherwood sets his grim tale of lost hope at a diner in the arid Arizona desert.

**Pirates of Penzance** Woodminster Amphitheater, Joaquin Miller Park, 3300 Joaquin Miller, Oakl; (510) 531-9597, [www.woodminster.com](http://www.woodminster.com). \$23-38. Thurs-Sun, 8pm. The Woodminster season ends with the swashbuckling opera.

**Yellowjackets** Berkeley Repertory Theatre, Thrust Stage, 2025 Addison, Berk; (510) 647-2949, [www.berkeleyrep.org](http://www.berkeleyrep.org). \$33-71 (\$27-39 for previews). Wed, 7pm; Tues and Thurs-Sat, 8pm (also Thurs and Sat, 2pm); Sun, 2 and 7pm. Through Oct 12. Is it too ridiculous to wish that Berkeley native Itamar Moses had written this not-so-thinly veiled paean to Berkeley High in 1994 as a *High School Musical*-style song-and-dance revue? (An Anticon combo could have crafted the hip-hop and alt-rock score, and Sisterz of the Underground could have choreographed to this more serious-minded Bay Area rejoinder to this year's indie film *The Wackness*, also set in '94.) Considering the rich focal point — and Berkeley High's rep of turning out talented players — the injection of a little music and movement would have made up for the choppiness of the first act of this otherwise promising world premiere. Moses certainly has the material and a few stellar performers to work with: particularly Shores Alaudini, Jahmela Biggs, and Ben Freeman, who infuse the teenage halves of their teacher-student roles with fire and poignancy. Despite some off-key performances that go broadly comic, jarring beside other actors' relative realism, *Yellowjackets* eventually pulls viewers into the thick of its narrative: a violent tangle with Richmond students that leads to the fencing of a campus already torn apart by student tracking and the perceived racism of the school paper. (Kimberly Chun)

## DANCE

**Fully Alive!** Interplayce, 2273 Telegraph, Oakl; [www.joyfullybea.com](http://www.joyfullybea.com). \$20. Sat, 7pm. InterPlay presents an evening of improv dance, storytelling, and music.

**Ngoma Dance Show** Terra, 511 Harrison; [maman-gina.org](http://maman-gina.org). \$50-75. Wed, 7pm. The fundraiser for a Kenyan children's home features ballroom, Latin, and African dance and includes food from restaurant Jack Falstaff.

**project agora** Community Music Center of San Francisco, 544 Capp; [www.sfcmc.org](http://www.sfcmc.org). \$10. Fri-Sat, 9pm. Through Sept 27. Dancers perform to music and in silence in "With and Without Words."

## BAY AREA

**Shawl-Anderson Dance Center 50th Anniversary Celebration** Shawl-Anderson Dance Center, 2704 Alcatraz, Berk; (510) 654-5921, [www.shawl-anderson.org](http://www.shawl-anderson.org). \$15. Fri, 7 and 9pm. A host of local troupes and choreographers perform in honor of the center's 50th anniversary.

**Shawl-Anderson Dance Center 50th Anniversary Gala** St. John's Presbyterian Church, 2727 College, Berk; (510) 654-5921, [www.shawl-anderson.org](http://www.shawl-anderson.org). \$75-125. Sat, 5pm. The performance includes dinner and appearances by Pauvfe Dance and Savage Jazz.

**Hypnotism Simplified** CounterPULSE Theater, 1310 Mission; 626-2060, [www.counterpulse.org](http://www.counterpulse.org). \$15 (\$10 for members). Fri-Sun, 8pm. Oakland-based artists combine dance with visuals and music.

## PERFORMANCE

**AfroSolo Arts** Festival Yerba Buena Gardens, Mission and Third; 771-2376, [www.afrosolo.org](http://www.afrosolo.org). Free. Aug 2-Oct16. See Web site for details. This year's theme of the 15th annual festival of African American arts and performance is "Resilience: My Culture, My People, Me!"

**All Male Amateur Strip Show** Deco Lounge, 510 Larkin; 630-3238. Free. Sun, 10pm. Tim Taia (a.k.a. Miss Ginger Snap) hosts a strip show.

**Artie Lange and Friends** Nob Hill Masonic Center, 1111 California; 292-9191. \$49-79. Fri, 8pm. The Howard Stern Show regulars perform stand-up live, with guests Shuli, Sal Governale, and The Reverend Bob Levy.

**Carol Channing** Levene Lounge, 1701 Mission; 861-5079, [www.therhino.org](http://www.therhino.org). \$100. Tues, 6pm. Legend of the stage Carol Channing performs a benefit show for Theatre Rhinoceros, which is celebrating its 31st anniversary.

**Kate Clinton** The Razz Room, Hotel Nikko, 222 Mason; [www.therazzroom.com](http://www.therazzroom.com). \$40. Thurs-Sat, 8pm. The comedic performer spoofs the election in *Hilarity Clinton '08*.

**Dirty Little Secret** Empire Plush Room, York Hotel, 940 Sutter; 885-2800, [www.theempireplushroom.com](http://www.theempireplushroom.com). \$25. Fri-Sat, 11pm. Ongoing. This evening of performance is a Roaring '20s revue.

**The Funny of (Latin) Dance** Brava Theater, 2789 24th St; 647-2822, [www.brava.org](http://www.brava.org), [www.billsantiago.com](http://www.billsantiago.com). \$20-25. Thurs and Sat, 8pm. Rising stand-up comedy star Bill Santiago takes a lighthearted, satirical look at the stereotypes surrounding Latin dance.

**The Man with the September Face** Boxcar Playhouse, 505 Natoma; 891-8805, [www.sfaussies.com](http://www.sfaussies.com). \$7 donation. Fri, 7pm. Susannah Martin directs a staged reading of Australian playwright Kylie Trounson's '80s roller-skating comedy.

**Poema del Dia** Yerba Buena Center for the Arts, 701 Mission; [www.ban5.org](http://www.ban5.org). Free. Sat, 2pm. Dancers, musicians, and visual artists draw inspiration from the poems of Adrian Arias.

**Porchlight** Verdi Club, 2424 Mariposa; [www.porchlightsf.com](http://www.porchlightsf.com), [www.verdiclub.net](http://www.verdiclub.net). \$12. Mon, 8pm. This month's storytellers Kelly Corrigan, Reny Ryan, Jennifer Sey, and Ed Wolf share tales about the human body.

**The Purple Friday Show** Purple Onion, 140 Columbus; 217-8400, [www.caffemacaroni.com](http://www.caffemacaroni.com). \$5-7. Fri, 10pm. Ongoing. Kiyoshi Foster and Guy J. Jackson host a variety show.

**Henry Rollins** Zellerbach Auditorium, UC Berkeley Campus, Bancroft and Telegraph, Berk. (415) 421-8497, [www.livenation.com](http://www.livenation.com). \$25. Fri, 8pm. See pick box.

**San Francisco Opera** War Memorial Opera House, 01 Van Ness; 864-3330, [www.sfopera.com](http://www.sfopera.com). \$15-290. This week: Stewart Wallace's *The Bonesetter's Daughter* (Sat and Tues, 8pm) and Giuseppe Verdi's *Simon Boccanegra* (Sat, 2pm).

**Short Leap!** Stage Werx, 533 Sutter; 776-7427, [www.threewisemonkeys.org](http://www.threewisemonkeys.org). \$20. Sun, 7pm. Three Wise Monkeys presents and evening of 10-minute one acts by local playwrights.

**Tales Worth Telling** Cabaret Theatre, The Alano Club of San Francisco, 1748 Market, second floor; 771-6606, [www.magicparlor.info](http://www.magicparlor.info). \$25. Sat, 8:30pm. Ruth Fraser shares her rich and colorful stories.

## BAY AREA

**Aurora Script Club** Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, [www.aurora-theatre.org](http://www.aurora-theatre.org). Free. Mon, 7:30pm. Aurora Theatre Company's education director, Michael Mansfield, hosts an evening of discussion on the plays

*The Best Man* by Gore Vidal and *The Frogs* by Aristophanes. **SFBG**

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## Cardboard Tube Fighting League

» **PREVIEW** *En garde!* Polish up those combat boots and spit-shine your plastic Viking horns. Assemble some banana-box armor and carve yourself a cardboard shield. You're going to need it to face the ultimate challenge — the *grande finale* tournament of the Cardboard Tube Fighting League. In case you hadn't heard, cardboard is the new hot art supply, fashion accessory, and low-income housing material all rolled into one, and the CTFL has been making the most of its versatility since its inception in 2007. Born of a nostalgic notion in Seattle, Cardboard Tube Fighting has since wended its way to San Francisco and crossed the ocean to Sydney, inspiring would-be champions of all ages to don their finest recycled fibers and face off in the gladiators' ring. Cheer as cardboard-clad Cossacks face off against boxy SpongeBobs, and Dragoons against Dragons, all armed with standard-issue, regulation cardboard tubes (provided by tournament organizers). Flex your fencing skills before the crowd and get your Erroll Flynn on for the final rounds. Still need more time to practice your parry-thrusts? Since the sign-up sheet will fill up fast, you should get there in plenty of time to scope out (and intimidate) the competition. Did we mention this is the last CTFL tournament *ever*? If you miss it this time, you'll never be able to say you were there. **(Nicole Gluckstern)**

**CARDBOARD TUBE FIGHTING LEAGUE** Sun/21, 4 p.m., free. Corona Heights Park, Roosevelt Way at Museum Way, SF. [www.tubeduel.com/sf](http://www.tubeduel.com/sf)

Events listings are compiled by Duncan Scott Davidson. See Picks, page 20, for information on how to submit items to the listings.

### THURSDAY 18

**Junot Díaz** Herbst Theater, 401 Van Ness, SF; (415) 392-4400. 8pm, \$20. Pulitzer Prize-winner Junot Díaz, author of *The Brief Wondrous Life of Oscar Wao*, will have a (guaranteed) fascinating conversation with Paul Lancaur at this benefit for the 826 Valencia College Scholarship Program.

**"The Power to Protect: Genocide Prevention and Intervention"** World Affairs Council Auditorium, 312 Sutter, second floor, SF; (415) 293-4600. 6pm, \$5-15. Allow me to say something really crass: how do you prevent genocide? Strike oil in Darfur. OK, now that that's out of the way, why not get the real lowdown on how you as an individual can make a difference in some heinous situations by hearing this lecture by Mark Hanis, grandchild of four Holocaust survivors?

### FRIDAY 19

**"Sleeping Around Craigslist"** Good Vibrations, 2504 San Pablo, Berk; (510) 841-8987. 6:30-7:30pm, free. Anna Reed discusses her popular article about casual sex on that bastion of filthy humping and free couches — Craigslist. Of course, she wrote oodles of lengthy e-mails before doing the do, so I don't know how "casual" it was.

### SATURDAY 20

**Coastal Cleanup Day** Visit [www.coastal.ca.gov/publiced/ccd/ccd.html](http://www.coastal.ca.gov/publiced/ccd/ccd.html) for locations. 9am-noon, free. Three hours on a Saturday morning can

make a hell of a difference. According to the press release, over 60,000 people hauled away just under a million pounds of garbage from California's beaches and waterways on last year's Cleanup Day.

**Cocktail Soirée** Dog Eared Books, 900 Valencia, SF; (415) 282-1901. 7pm, free. Dog Eared Books is having their Sweet 16 party all week long, and tonight's cocktail mixer features music by Heller Highwater: four guitars and four-part harmonies.

**SWEET Johns' School** Center for Sex and Culture, 1519 Mission, SF; [www.sexandculture.org](http://www.sexandculture.org). 5pm, \$20-50 sliding scale. SWEET stands for Sex Work Enthusiasts Education and Training. In other words, this six-hour seminar teaches you how to be a respectful, sex-positive, safe client, and not just a trick. Those in the know will give you the (ahem), ins and outs on erotic massage, BDSM, brothels, strippers, and more.

**West Coast Live** Ferry Building, 1 Ferry Building, SF; [www.wcl.org](http://www.wcl.org). 9:30am, \$5-18. If you missed Junot Díaz at the Herbst on Thursday, or would rather see him in a more relaxed reading setting, now's your chance. He'll be joined by *Trainspotting* writer Irvine Welsh, jazz musician Mike Greensill, and a few other arty types. Better than all of this? Free fuckin' Scharffen Berger chocolate, holmes!

### SUNDAY 21

**16x16** Dog Eared Books, 900 Valencia; 282-1901. 7pm, free. Sixteen future Faulkners from 826 Valencia's Young Writers Program read as part of Dog Eared Books Sweet 16. But, Dad! You said I could have a Porsche! I hate you. I'm so totally embarrassed. **SFBG**



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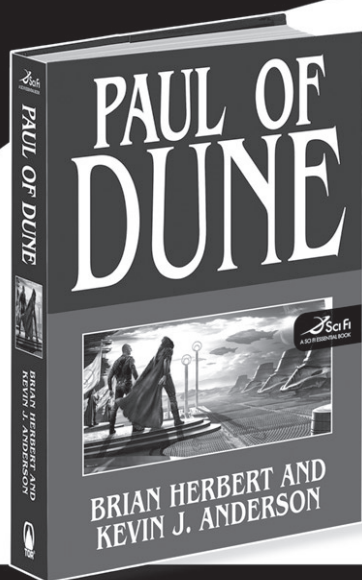
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## Dot Dash

**ISBN REAL** Exciting news for the tangibility fetishists among us (digital space-children, just hum some binary code for a minute while we grasp at one more straw): Dash Shaw's serial Web comic *BodyWorld* ([dashshaw.com](http://dashshaw.com)) will be gracing the third dimension in (earth-) bound form some time next year, as a graphic novel published by Pantheon.

*BodyWorld*, now up to chapter eight of 12, concerns Paulie Panther, a botanist in the not-too-distant future whose job is to update an encyclopedia of hallucinogenic plant life. This assignment has brought him to the insular forest community of Boney Borough, where an unknown specimen has been discovered on the grounds of the local high school. Panther, the romantically hopeless type (in other words, charmless, unkempt, occasionally suicidal, and still somehow attractive to women), makes a scummy motel room the base of his operation, which consists primarily of nursing and widening the scope of his addictions. Stuck in town waiting for the demurring plant to reveal its effects, he passively falls in with the goings-on of the school.

*BodyWorld* is most affecting and formally adventurous in its drug sequences, which sneak up on the reader as the plant's effect — the opening of a conduit to any neighboring consciousness — sneaks up on Panther. Mind-melding and substance abuse (especially the romantically hopeless kind) aren't the freshest of raw materials, but plot twists that could have been boring are elevated by the effectiveness of their representation. The laconic panel layout (three equally-dimensioned squares across and as many squares as necessary down) is subtly subverted

here and there to convey the altered state. Most notably, the confusion of amateur telepathy is rendered with overlapping panels.

A digital space-child out of financial necessity, I read what's available of *BodyWorld* before checking out any of Shaw's earlier, off-line work. I wish I'd read it all in order. *BodyWorld* is a little disorienting without some wider frame of reference. Its noirish coyness seemed possibly rushed and incommunicative, and the sudden spikes of concentrated empathy came off as conciliatory attempts at cohesion. But it's easier to trust that the comic's erratic emotional register isn't just a broken valve when considered alongside such tonally assured creations as 2006's *The Mother's Mouth* (Alternative Comics, 128 pages, \$12.95) and *Bottomless Belly Button* (Fantagraphics Books, 720 pages, \$29.99).

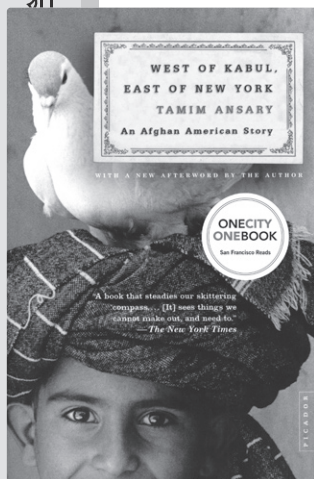
Shaw's engagement with human frailty hasn't fully shaken that tannic flavor of a detached exercise. I'm not sure what was preoccupying Dan Kois when he read *Jimmy Corrigan, the Smartest Kid on Earth*, but Shaw has a way to go yet before his output's "emotional jolt" — as Kois puts it in a recent *New York* magazine profile of Shaw — out-zaps that of *Corrigan* creator Chris Ware. Still, we're talking about a 25-year-old who renders intimate character dramas that aren't obviously autobiographical. That endeavor in itself deserves applause. Viewed as part of an impressive and varied body of work (Shaw created thousands of pages before he could even rent a car), *BodyWorld* feels genuinely experimental instead of rhythmically wayward. It's an experiment moored by stimulating visual syntax: shards of solid candy hues, evocative lapses in the coloring, those dreamy wandering panels. Plus, shopworn or not, drugs and ESP are just neat. (Jason Shamai)

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### Fall 2008

Event schedule, discussion guide  
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# Autobiography

(after a poem by Ferlinghetti)

By Taylor Mead

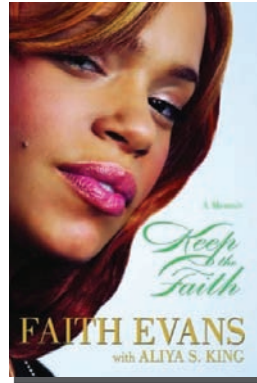
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I have blown  
And been blown  
I have never had a woman  
I have been in great jails and terrible jails  
The great jails were the tanks and the terrible jails were the model prisons.  
I have seen my mother a few hours before she died.  
I have seen my father pinching pennies and felt it.  
I have heard and felt my father in his worship of  
money worshipping money and the U.S.A. of money  
madness, fuck it!  
I have been beaten nearly to death before an  
“enlightened” Greenwich Village crowd.  
I have been beaten in my hospital bed by sadistic  
doctors.  
I have been arrested by a jealous policewoman and  
I should have hit her and killed her.  
I have played all the pianos that all the famous  
pianists have played in Carnegie Hall in the basement  
of Steinway Hall and I still play them  
after making it with the elevator boys on a quiet  
religious Sunday afternoon.  
I have made goo goo eyes at Marlon Brando with no  
luck  
but not too much discouragement either.  
I have made it with Montgomery Clift in Central Park  
against a little pagoda  
or at least he said it was Montgomery Clift and  
it was Montgomery Clift too.  
Elizabeth Taylor has really looked at me from under  
a veil on Fifth Avenue and Susan Strasberg and  
Judith Anderson all on Fifth Avenue and can't  
remember her name on Sixth Avenue now the  
Avenue of the Americas and then too  
And that year's winner of the Antoinette Perry  
award followed me from the St. Regis where he lived  
and I've never been in for four blocks until  
I regretfully lost him because I'm shy.  
And my first day alone in New York almost this famous  
cowboy star made goo goo eyes at me on the steps  
of the New York Public Library, main branch  
And I went into the Times Square Duffy Square  
subterranean toilet with one of the movies' Tarzans  
and he showed me his big peter  
and I showed him my small one  
because it was cold and  
I didn't want to get it excited unless I was sure  
something great was about to take place  
And it didn't. **SFBG**

Originally printed in Excerpts from the Anonymous Diary of a New York Youth (*self-published, 1961*) and Angels of the Lyre: A Gay Poetry Anthology (*Gay Sunshine Press, 1975*)

For more on Taylor Mead, see “Mead notebook”, page 61.

## speed reading



### KEEP THE FAITH

By Faith Evans with Aliyah S. King  
Grand Central Publishing

353 pages

\$24.99

She was Biggie's wife. She's still the mother of his son. She was in the middle — stuck on the very fault line — of the Biggie and Tupac saga. She's put up with Sean Combs through all his nicknames. She wrote and sang gorgeous backup for Mary J. Blige on choice tracks from Mary's classic 1994 album *My Life* (MCA) — that is, before she and Mary got quite contrary. She's had more than a lil' issue with Lil' Kim. She was friends with Missy Elliott before Missy became famous. In Etta James' wild and unfiltered 1995 autobiography *Rage to Survive* (Da Capo Press, 304 pages, \$18), she's the one James singles out as a daughter figure. You best believe Faith Evans has a story to tell.

A page-turner with nary a false note, *Keep the Faith* is a tale beyond any groupie's intelligence or contemporary pulp fiction hood novelist's imagination. While Faith never made a flat-out classic album like *My Life*, her recordings (especially 2001's *Faithfully*, on Bad Boy) are underrated, and she didn't Oprah-size herself like Mary. She's kept it understated, so her memoir isn't a tell-all. It presents some well-known stories from her perspective, adding the occasional new twist — for example, it turns out she beat up Kim not once, but on two different occasions. We learn Missy can be a bit two-faced. We wonder how sensible, Clark Sisters-loving Faith could be so foolish as to get caught up with Death Row Records and a buck wild Tupac, and so strong as to not go insane with paranoia once people started talking and shit started going down. Faith's Biggie stories — including vivid memories of days on the stoop before his first album dropped — are funny and endearing. They're also far from sugar-coated, building up to a cathartic account of his funeral that's not flattering to Mary or Kim — but isn't vindictive or judgmental either. She speaks her truth. (**Johnny Ray Huston**)

# Barnes & Noble Event



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# food + drink

(1) Pumpkin spice granola, Rainbow Grocery

(2) Gnocchi with veal sweetbreads, Jack Falstaff

(3) New Orleans iced coffee, Blue Bottle kiosk

(4) Kentucky Iced Tea, Ramblas

(5) Mongolian beef and lamb dumplings, Old Mandarin Islamic



**Patio Español, an elegant place for delicious tapas and decent paella, is perhaps the most authentic Spanish restaurant in a city that doesn't have enough of them.**

GUARDIAN PHOTO BY RORY McNAMARA

## The Spanish table

By Paul Reidinger

> paulr@sfbg.com

The waxing and waning of tapas fever reminds us, first, that it is in the nature of fevers to wax and wane. Today we love tapas — Spanish bar bites, basically — and tomorrow we will love American tapas, Cuban tapas, Peruvian and global tapas, tapas of every description, and soon enough we will be tired of all tapas. If this end-stage disillusionment hasn't yet fully set in around here, the signs are building nonetheless.

An irony of the tapas craze is that tapas' Spanish roots have been obscured by the boundless enthusiasm with which they've been elaborated. The word itself has slightly slipped off its foundations; in recent years we've spoken often of "small" or "shareable" plates as of tapas. Then there are the Mediterranean meze platters. Spain? What's that? Did someone mention paella?

If Spain has a national dish, it would have to be paella, the rice-and-seafood stew (with chicken and, sometimes, sausage) that comes from the country's southeastern Mediterranean coast and, ideally, is cooked over a wood fire in a special two-handled pan. (The word "paella" is thought to derive from the Latin, patella, meaning "shallow pan." In

our time, patella is a medical term for the "shallow pan" of the kneecap.)

And the wood fire gives us a clue as to why Spanish cuisine, despite its many glories and nuances, has never been a runaway restaurant success in this country the way its near relation, Italian, has. Cooking any dish over a wood fire is tricky, and not many restaurants do it. A wood fire is a living entity, and managing it is an art not unlike that of snake charming. You can get bitten or burned, and the difference between a nice golden crust and a burned one at the bottom of your paella pan is the difference between a dish you can serve and eat or one you have to throw out.

It's probably for this reason that most restaurant paellas seem rather cautiously prepared, on a better-safe-than-sorry principle. Restaurants don't make money from burning expensive ingredients and putting them in the trash. In my experience, restaurant paellas never have a caramelized crust and always, for me, leave a slight pang of disappointment.

At Patio Español, perhaps the most authentic Spanish restaurant in a city that doesn't have enough of them, the menu advised us that paella would be made to order and would take 25 minutes. These were encouraging signs. The paella then arrived in a proper paella pan — another encour-

aging sign — and was served table-side in the restaurant's Old World, waistcoat style. But there was no crust of caramelized bomba rice at the bottom of our pan of paella valenciana (\$21.50 per person, for two) — this version including slices of chorizo, the garlicky Spanish cured sausage, along with shrimp, clams, mussels, boneless chicken thighs, green peas, and red and green bell peppers — and our server rushed the pan away, as if clearing up an unfortunate spill.

I understood and forgave the hasty exit with the pan. We can't blame restaurants for being careful about cooking a dish they really shouldn't be cooking at all. Despite the lack of crust, Patio Español's paella was tasty and convincing: plenty of seafood, nice color, the rice well-stained with saffron, the scale generous but not overwhelming.

It helped that just about everything else on the menu — along with several items not listed but brought to us anyway — was first-rate. The sourdough bread pulsed with gentle heat, and the tapas! Cold or warm, they were fine, beginning with a plate of chubby sardines in escabeche (\$8.25). Escabeche is a preservation technique in which cooked fish (or other flesh) is marinated in a seasoned vinegar brine; the result is served cold and sometimes, as here,

with an accompanying salad of slivered carrots, cucumber sticks, chunks of bell pepper, and microgreens. The word *escabeche*, incidentally, is thought to have a Perso-Arabic derivation, and that's a reminder of the long Moorish presence in Iberia.

Pan a la catalana (\$10) was marred, but only slightly, by the toughness of the tissue-thin slices of *jamón serrano* laid like bolts of carpet over a subfloor of toasted bread rounds. Better were the albondigas (\$8.50), a clutch of buttery little meatballs in a garlicky tomato sauce. And then there was the roasted-garlic soup, which, despite its modest role as an opening act for the paella, was distinguished by a haunting richness similar to, but less sweet than, that of French onion soup. It was also lighter than its Gallic cousin, using a paprika-tinged vegetable stock instead of beef broth. As if to balance the twinkle-toed soup, the post-paella sweet, a chocolate torte (\$8) plucked from the dessert cart, had an almost fudge-like denseness. To balance *that*: slices of kiwi and mango on the side.

The restaurant is part of the Union Español, a cultural center established in 1923 and resident at its present Excelsior District location since 1985. The building casts a strong spell; the main dining room has straw-colored walls, a cathedral

ceiling supported by exposed beams, and a floor of earth-colored ceramic tiles. It's handsome without straining to make a statement other than, *This is a nice restaurant*. Could there be a lesson here for us hyperactive and attention-seeking Americans?

The building was formally dedicated in 1987 by King Juan Carlos I, who bears the impressive surname *de Borbón y Borbón*. The Bourbons succeeded the Hapsburgs as rulers of Spain several centuries ago, though neither royal family can claim credit for kicking out the Moors. Note to the king and other prospective enjoyers of Patio Español's roasted-garlic soup: chew a coffee bean. **SFBG**

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## Daddy's girl

By L.E. Leone

> le\_chicken\_farmer@yahoo.com

### CHEAP EATS

My dad was here, and, like a lot of daughters, I tried to impress him. Like a lot of fathers, he worries about me, his far out (and up and away) California girl. I just wanted to show him that, look, I'm fine. I'm doing well. No need to worry. All quiet on the western front.

I moved all my garbage from the front seat to the back of my crumbling, windshield-cracked, transmissionally-challenged vehicle, and went to get him at the airport, calling several times on my cell phone to let him know that, essentially, I had a cell phone. Finally.

I also have an iPod Touch, so before I left I tickled up directions to the airport, even though I knew how to get there, and I wedged this into my ashtray to resemble, as closely as possible, a GPS device.

On our way away from the airport, windows rolled down against the 100-plus degree heat, I made sure to mention quite casually that, although my 22-year-old, three-cylinder pickup truck gets better mileage than his Prius, I am saving money to buy a new car.

I took him to work with me, just for three hours, and while he wasn't paying attention I quite quietly lost that job. Or found out that I will have, come November. To my credit, I didn't start crying until much later, after midnight, in the woods, trying to fall asleep in the hammock.

On the way home we'd stolen a chicken from a backyard in East Oakland. My dad had held the flashlight, and I'm pretty sure he was impressed with the speed, dexterity, and fearlessness with which I snatched the beast from its sleep and stuffed it beak-first into a cardboard box.

I know he was impressed with my shack because he said as much. He said he'd pictured it much smaller. And he liked my stuff. He hadn't taken me up on my offer to stop at a drug store on the way home, boxed chicken squawking between suitcases, and buy a shower curtain for my shower-turned-litter-box-slash-storage-space. He'd take his baths outside on the porch, just like me!

What a dad. Jetlagged and overfed, he fell asleep as soon as his gray hairs touched the pillow on my fold-out futon. I made love to Weirido the Cat on the carpet for a while, and

then grabbed my sleeping bag and went outside. It was too hot for sleeping bags. Luckily, and weirdly, it was too hot for mosquitoes, too.

I lay in the redwood-strung hammock, where I usually sleep very soundly, thank you, and I tossed and turned and sniffed and sobbed and howled, albeit very quietly, at the moon. The chicken, which I'd moved from the cardboard box to a cat carrier on an old rusty oil drum next to me, peeked out of its air holes and tossed and turned and pecked at the moon.

Between the two of us, we woke up squirrels, but not my dad.

Who, when he saw my woods and ways in the refreshing (to him) daylight, was even more impressed! He kinda liked bathing outside, and marveled at my outdoor desk, and complimented my apples, which I love but most people find too tart.

Most impressively, though, and he, being his daughter's father, elaborated at *some* (if not chicken farmerly) length ... the old man couldn't stop crapping the whole time he was here.

"I seem to have that effect on people," I said. It's true. I have friends who call me when they're constipated. They claim the sound of my voice has a laxative effect. Which I take as a compliment.

My dad, who leans toward constipation himself, attributed it more to my healthy diet. His word: "healthy." What we ate: jambalaya with three kinds of meat and two kinds of seafood in it. Omelets. Barbecued eggs. Smoked chickens. Fried clams. Clam chowder. And a Zachary's stuffed pizza with anchovies.

And if that's all health food, you gotta wonder, kind of broken-heartedly, what people are eating in Ohio.

My new favorite restaurant is Guerilla Café in Berkeley. They have a waffle-of-the-day, and on this day it was cardamom, buckwheat, and dates. Couple of fresh organic strawberries, three or four thin slices of pear, a bloop of crème, one pat of butter, thimble of syrup ... bam! \$7.25. And a \$2 cup of Blue Bottle coffee with no free refill. Justice, Berkeley style. Hip, righteous, artsy, and expensive, it's immersion therapy for a chicken farmer come to town. **SFBG**

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## film

Two views of Warhol superstar and poet Taylor Mead, including how he looks today (center); Mead will appear in person alongside screenings of his films Thurs/18 and Fri/19 at the Yerba Buena Center for the Arts. At right, Alan Ball directs Summer Bishil — playing a sexually precocious 13-year-old, though the actor was actually 19 at the time — in *Towelhead*.

TAYLOR MEAD PHOTO COURTESY OF TAYLOR MEAD; TOWELHEAD PHOTO BY DALE ROBINETTE © 2007 TWIN FLAGS, LLC



## Mead notebook

A quick sketch of a great American writer and movie star

By Johnny Ray Huston

› johnny@sfbg.com

“Yeah, whatever, I’m just watching *Oprah*,” Taylor Mead lolls over the phone line when I ask if he has time to talk. “Anyway, what do you want to know, because I’m so bored with being interviewed.”

Actually, around a half-minute separates Mead’s initial “whatever” from his profession of boredom — 30 seconds that he laconically fills with more wit than other interview subjects might manage in 30 hours. “One day Oprah will be at a petting zoo, loving little animals, and the next she’ll have a banquet, serving 100 people veal,” he says. “As a vegetarian, I object. I object to this new vice president, too. She hunts wolves from an airplane. Give me a break.”

Such objections are a taste of what’s in store for anyone wise enough to see the 83-year-old Mead crack wise during a brief visit to San Francisco. “Do I dare call it Frisco?” asks the star of Ron Rice’s 1960 North Beach-set cinematic Beat classic *The Flower Thief*. Though Mead hasn’t been to SF in years, he knows the city today well enough now to liken it to

“the richest suburb in the world,” so he’s querying himself as much as me. “They called it Frisco when there were tough dockworkers there, when it was a tougher town. Now it’s just Frisky.”

*The Flower Thief* kicks off “Taylor Mead: A Clown Underground,” a three-evening Joel Shepard-curated affair at Yerba Buena Center for the Arts that moves on to the 1967-68 Andy Warhol mock western *Lonesome Cowboys* and concludes with William A. Kirkley’s 2005 documentary portrait *Excavating Taylor Mead*. The first and last films are bookend — sort of — visions of a self-described “National Treasure / If there were such a thing.” Mead is a great American movie star and poet whose stardom is a byproduct of his poetry and vice versa. Just as 2000’s *Pie in the Sky: The Brigid Berlin Story* reveals that Mead’s rich-rebel-gone-Warhol-superstar peer Brigid Berlin is a master of monologue, Kirkley’s documentary — and more directly, Mead’s books — present a wilder-than-Wilde master of the aphorism.

Mead can also make a lengthy poem sing, as illustrated by a YouTube clip of a serenade to Jake Gyllenhaal, gleaned from one of his regular Monday night

appearances at Bowery Poetry Club. If Gyllenhaal’s 2005 *Brokeback Mountain* character is the gay son of Montgomery Clift in 1948’s *Red River* and 1961’s *The Misfits*, then both Mead’s song to Gyllenhaal and Mead’s older poem “Autobiography” (see page 57) prove lonesome cowboys can be lassoed by a rodeo clown.

“For everything that is original, spontaneous, alive, and creative and beautiful, there is some old lady who will complain about it,” writes Mead in 1986’s *Son of Andy Warhol* (Hanuman Books). In the 2005 collection *A Simple Country Girl* (YBK Publishers, \$14.95) his wit and wisdom is even shorter and sharper. “Everything / Has a right to life / except mosquitoes / and religious people.”

Airplane willing and anti-anxiety medication in hand, Taylor Mead is returning to the town where Jack Spicer once seethed as he sat on Jack Kerouac’s lap. Shower him with Dewar’s. He’ll be bringing a couple hundred pages of quips in his carry-on bag, but they might not be necessary.

As the man himself says, “I don’t need a script.” **SFBG**

### TAYLOR MEAD: A CLOWN UNDERGROUND

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### NEW BLOOD: ALAN BALL EMBRACES THE DRAMA, WITHOUT THE JUDGMENT, OF *TOWELHEAD*

What possesses *Towelhead* director and *Six Feet Under* creator Alan Ball to explore those gray areas where sexuality converges with morality? “It’s fascinating,” Ball says, sequestered in San Francisco’s Ritz-Carlton for a series of interviews. “I feel like I’m at a point where really well-adjusted people are the kind of people I like to have in my life. But as characters in fiction — shoot me! I would be so bored.”

Ball unleashes a magnificently chortle, more Henry VIII than writerly introvert: “I’m interested in the mistakes people make [and] in the dilemmas where people’s true characters are called into question. I’m interested in those mythic moments in everybody’s life.”

*Towelhead*, which Ball adapted from Alicia Erian’s 2005 novel, is unflinching in its depiction of the culture shock and flowering sexuality of 13-year-old Jasira (Summer Bishil), an Arab American girl relocated to Houston to live with her strict Lebanese father (Peter Macdissi). The film is also courageously unjudgmental concerning the choices the young girl makes — which include her relationship with Army reservist Mr. Vuoso (Aaron Eckhart), who lives next door. Ball sets the disarmingly realistic mood of *Towelhead* perfectly with his opening scene of Jasira about to be given a “mercy” shave by her mother’s boyfriend, though few would suspect that he would so adeptly grapple with the narrative’s complex perspective on race — not to mention the parallels one might draw between the film’s mis-en-scene, set during the Gulf War, and today’s conflict in Iraq.

In contrast, Ball’s latest TV foray, *True Blood*, which recently premiered on HBO, casts its nets far from reality into a pulpy, supernatural future where vampires can openly live among humans following the invention of synthetic blood. Can a telepathic young woman find true blood — or rather, love — with a guy who sucks? It sounds like Ball is happy to stem the angst flowing through so many of his projects. “I thought, enough with the existential naval-gazing,” he says, laughing. “Been there done that.” **(Kimberly Chun)**

**TOWELHEAD** opens Fri/19 in Bay Area theaters.



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PHOTO BY CHUCK ZLOTNICK

### Lakeview Terrace

**» REVIEW** When Lisa (Kerry Washington) and Chris Mattson (Patrick Wilson) move into their “starter house” — since it has a three-car garage, sizable pool, sweeping hillside view, and god knows how many bedrooms, perhaps they ultimately plan to buy a castle — it seems a plus that their next-door neighbor is a policeman. Unfortunately, LAPD officer Abel Turner (Samuel L. Jackson) has a rather heavy-handed sense of justice both on and off-duty. A widower who keeps his two children on a tight disciplinary leash, he has very specific ideas about what’s right and wrong. Soon, it becomes clear that for Turner, interracial couples like the Mattsons fall into the latter camp. It doesn’t take long before his barbed civility and leading comments turn to outright hostility, with the couple helpless to prove he’s behind acts of vandalism and other escalating problems. Nor can his police buddies be expected to help. Directed (but not written) by Neil LaBute, this drama builds up a fair amount of discomfiting tension, with Jackson wisely underplaying a role that could have turned into a villainous caricature. The movie deserves credit for provoking discussion rather than simply inflaming racial paranoia à la *Crash* (2004), even if in the end it falters by reverting to the usual thriller clichés. (Dennis Harvey)

**LAKEVIEW TERRACE** opens Fri/19 in Bay Area theaters.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Max Goldberg, Dennis Harvey, Amber Humphrey, Johnny Ray Huston, Lynn Rapoport, Sara Schieron, Jason Shama, and Matt Sussman. The film intern is Louis Peitzman. For rep house showtimes, see Rep Clock, page 67. For first-run showtimes, see Movie Guide at [sfbg.com](http://sfbg.com). For complete film listings, see [www.sfbg.com](http://www.sfbg.com).

### OPENING

**Battle in Seattle** In hitching the 1999 WTO protest to discreet plotlines and bite-size characters, *Battle in Seattle* attempts to bring the Seattle demonstrations in line with the other greatest hits of social activism, from the Paris Commune to Chicago '68. Ringleader Jay (Martin Henderson) describes the protests as an Internet-age feat of coordination, but you wouldn't know it from the movie's mismatched star-squad. Charlize Theron plays a pregnant bystander, Woody Harrelson huffs as her cop hubby, Ray Liotta is the embroiled mayor and Andre Benjamin surely hits a new low when he grins his way through a round of “Don't Worry, Be Happy.” Irish actor-turned-director Stuart Townsend fastens these shiny faces to the different social mechanisms at work, cutting between activists, police, and politicians — but then you've seen this schema put to infinitely more eloquent, probing effect in *The Wire*. The movie's shaky camerawork may be in the grip of a still-undefined historical moment, but *Battle in Seattle* feels curiously out-of-date — and a YouTube clip away from the dustbin. (1:38) *Embarcadero*. *Smith Rafael*. (Goldberg)

**Flow** To some extent, all documentaries have an agenda, but that doesn't mean there aren't variations to the form. Like *An Inconvenient Truth* (2006) before it, *Flow* is not so much a film as it is a rallying cry: if we don't act now, we can kiss this world good-bye. While *Truth* was Al Gore's war against global warming, *Flow*

puts forth an equally daunting task — providing free and clean water to everyone in the world. The film shows us everything that stands in the way of finishing the job: manmade chemicals seeping into the ground, water privatization by giant corporations, and a lack of funding for the proper technology. This is heavy stuff, and the movie is not exactly designed to lift our spirits. *Flow* is an insightful and effective documentary, but that doesn't make it inspiring. While it does point out the power of a small number to effect great change, it also underlines all the reasons we're totally fucked regardless. Worth seeing, if only so you never take tap water for granted again. (1:24) *Lumiere*, *Shattuck*. (Peitzman)

**Forbidden Lie\$** Norma Khouri made headlines and toured the talk show and lecture circuit as a crusading heroine when her 2003 international bestseller *Forbidden Love* highlighted the phenomenon of honor killings in pockets of the Muslim world. Trouble was, her heartrending story turned out to be a fabrication. As filmmaker Anna Broinowski grows increasingly exasperated with her subject's fibbing and evasiveness, this documentary develops from an exposé into a portrait of a serial con artist one would be quite happy to see writing her next book from behind bars. (1:44) *Roxie*, *Shattuck*. (Harvey)

**Ghost Town** Despite being directed by David Koepp, who helmed *Stir of Echoes* (1999) and *Secret Window* (2004), *Ghost Town* contains not an iota of supernatural thrillerness. Nope, what you get is a pretty shamelessly corny tale about a dead guy (Greg Kinnear) who all but forces an uptight dentist who can see *dead people* (Ricky Gervais) to prevent his widow (Tea Leoni) from marrying a square-jawed dude (Billy Campbell) who, like, sucks because he doesn't make her laugh. There are few actors on the planet as hilarious as Gervais, which makes this odd attempt to cast him as a romantic lead all the more frustrating. By *Ghost Town's* predictable

CONTINUES ON PAGE 64 »

# LOCAL LIVE FAVORITES

The Guardian's readers proved their passion for live music by naming the following Bay Area performers as their favorites!

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Photo: Riley Manlapaz

The place was crawling with club promoters, local restaurateurs, random hobnobbers, and partying PR reps. But we lucked out and met a few cool people to crown royalty of our own.

— from “Slumming with high society” by Paula Connelly and Deborah Giattina, posted on the Pixel Vision blog

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# IN THEATRES FRIDAY, OCTOBER 3RD







*Me*), *Elegy* is a sad but tender film about growing old and falling in love. David Kepesh (Ben Kingsley) is a respectable college professor with a weakness for beautiful women whose promiscuity is put to rest after he falls head over heels for his student Consuela (Penélope Cruz). Despite being 30 years his junior, Consuela commits to Kepesh wholeheartedly, only to become disillusioned by her lover's unbearable jealousy and obsessive fear that sooner or later she's bound to leave him for someone younger. Cruz (whose acting abilities seem to have matured a lot after *Volter*) gives an amazing performance. Too bad the great deal of complexity and depth she lends to her character are somewhat compromised by *Elegy's* unfortunate ending. (1:46) *Albany, Empire, Lumiere, Piedmont.* (Maria Komodore)

**A Girl Cut in Two** Prolific French filmmaker Claude Chabrol (the 78-year-old has directed more than 50 films) follows up the thriller *Comedy of Power* (2006) with this sleek and provocative indictment of the bourgeoisie. Ludivine Sagnier stars as Gabrielle, an angelic TV weathergirl pursued by aging novelist Charles Saint-Denis (François Berléand), who isn't as virtuous as his surname might suggest, and a mercurial, rich brat named Paul (Benoît Magimel), who spits out lines like "I'm used to getting what I want." Gabrielle flirts with Paul but clearly prefers the more sophisticated Charles. Although the much older man is married and often emotionally distant, she naively devotes herself to him. Even before *A Girl Cut in Two* gets to the scandal, suspense, and murder that we've perhaps come to expect from Chabrol — and it does take a while to reach that point — the film is gripping because the characters are so exquisitely rendered. (1:45) *Shattuck.* (Humphrey) **The Grocer's Son** (1:36) *Opera Plaza.*

**The House Bunny** (1:38) *1000 Van Ness.* **I Served the King of England** The sheer delight of this typically spry, witty film by Czech master Jiri Menzel (1966's *Closely Watched Trains*, 1990's *Larks on a String*, 1985's *My Sweet Little Village*) is enough to remove the sting from the criminal fact that it's been 14 years since his last feature. (*Why??*) In any case, it portrays the dizzy rise and fall of a most resourceful waiter who climbs the ladder to such rarefied service circles as the title indicates — but as his fortunes continue rising during the Nazi occupation, success cuts off sharply at the top. Only Menzel could make a chronicle of such amoral ambition so funny and charming, without trivializing the underlying themes one whit. (1:58) *Lumiere, Shattuck.* (Harvey)

**Mamma Mia!** (2:02) *SF Centre.* **Man on Wire** (1:34) *Embarcadero.* **Mister Foe** (1:35) *Embarcadero.* **Pineapple Express** (1:52) *1000 Van Ness, SF Centre.*

**Ping Pong Playa** Energetic direction by Jessica Yu — best-known for docs like the Henry Darger portrait *In the Realms of the Unreal* (2004) and the Oscar-winning short *Breathing Lessons* (1996) — perfectly complements a star-making turn by Jimmy Tsai as Christopher "C-Dub" Wang, a slacker who discovers he's got talent as a ping-pong teacher and, eventually, competitor. Yu and Tsai cowrote the hip-hop flavored script, filled with rapid-fire dialogue and culturally targeted zingers (as when C-Dub assures an opponent, "I hope you're hungry, because I'm about to serve you some Chinese take-out!"). Winning from start to finish, *Ping Pong Playa* achieves the near-impossible: it makes infectious hilarity seem entirely effortless. (1:36) *Shattuck.* (Eddy) **Righteous Kill** Robert De Niro and Al Pacino — the youthful Don Corleone and his son, Michael — at last together for more than a few microseconds! If only director Jon Avnet was as capable of handling such heavyweights as filmmaker Michael Mann, who paired the two briefly in 1995's *Heat*. Unfortunately the method mastodons — and their collective oeuvres — overwhelm the noirish script about two NYC veteran cops who may or may not be taking justice into their hands: one can't stop thinking, say, about *Taxi Driver's* Travis Bickle as De Niro recites a murderous screed — eons away from Paul Schrader's scorched urban poetry — straight into the camera, and not feel like *Righteous Kill* has come up a bit short. Of course, the pair is fully capable of attracting a more than solid cast, which ranges from every geeky *Spy Kid's* fantasy hot mom Carla Gugino to *Frozen River* star Melissa Leo in a miniscule part as the mother of a child rape-murder victim. But Avnet tends to blow it more often than not, with moments of rapid-fire editing

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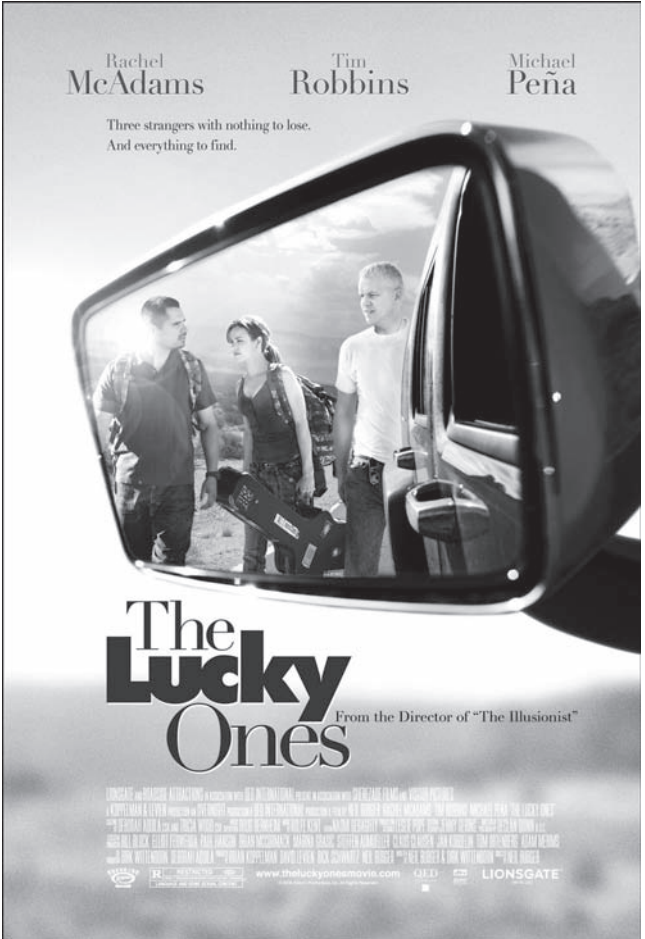
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ONGOING

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that seem like a jarring throwback to the MTV era and neglecting to shoot adequate coverage for crucial scenes with both Pacino and De Niro. (1:40) *Grand Lake*, 1000 Van Ness, Presidio, SF Centre, Sundance Kabuki. (Chun)

» **Roman de gare**  
(1:43) *Oaks*.

» **Tell No One**  
(2:05) *Albany, Clay*.

**Traitor** One might — and with good reason — fear a bruisingly heavy-handed approach to a global-terrorism political thriller from the scribe behind 2004's *The Day after Tomorrow*. But writer-director Jeffrey Nachmanoff's *Traitor*, in which FBI investigator Roy Clayton (Guy Pearce) tracks ex-Special Ops officer Samir Horn (Don Cheadle) across several continents in the hopes of tearing down a terrorist network, takes a thoughtful, intelligent approach, down to the muted, economical use of adrenaline-film staples like chase scenes and hand-to-hand combat. The disciplined refusal to turn exploding buildings and cars and human bodies into eye candy offers both the film's viewers and its characters space in which to suffer the consequences — and the choice begins to resemble something like a moral stance. This is fitting in a film whose devout Muslim protagonist, Horn — played with grave, commanding intensity by Cheadle — is seen in constant, painful observation of his own moral compass. The dread builds in the planning stages, and in meeting and living with the men making the plans (particularly Saïd Taghmaoui, of *La Haine* (1995) and *Three Kings* (1999), who are seen in far more human detail than your average nuance-free action film evildoers. But the foreboding collects most forcefully around Horn, as we struggle to understand the decisions he has made and question his ability and will to survive the events he has set in motion. (1:54) 1000 Van Ness, Sundance Kabuki. (Rapoport)

» **Transsiberian** Taking a long ride across Asia after a virtuous stint doing church volunteer work in China, near-exasperatingly enthusiastic train buff Roy (Woody Harrelson) and considerably-less-so spouse Jessie (Emily Mortensen) cross the Russian border and get a little more "adventure" than they bargained for. First there's the forced friendship of slightly-too-ingratiating Spaniard Carlos (Eduardo Noriega) and his own comparatively withdrawn squeeze, much-younger Yank Abby (Kate Mara), who turn up to share the Idaho couple's compartment. Then Roy goes missing during one station stopover. Then Carlos gets a little fresh. Then — well, suffice it to say that by the time Ben Kingsley shows up (again, after a brief initial appearance) as a questionably "clean" Russian narcotics detective, Jessie is up to her neck in very hot water, and about to start gurgling. An exercise in suspense that can rightly be called "Hitchcockian" — not so much in style as substance — directed by the underappreciated Brad Anderson (2004's *The Machinist*, 2001's *Session 9*) and cowritten by Will Conroy, *Transsiberian* delivers a very twisty, fairly ingenious tale that always stops just shy of full-on action flick implausibility. It's not a great movie, but it's the kind of very satisfying, non-braincell-robbing genre piece you wonder why Hollywood so seldom pulls off (or even attempts) anymore. Not that they did this time: ostensibly Amurrican *Transsiberia* comes to you through the combined producing efforts of Britain, Germany, Spain, and Lithuania. You go, Lithuania! (1:41) *Four Star, Opera Plaza*. (Harvey)

» **Tropic Thunder**  
(1:47) 1000 Van Ness.

» **Trouble the Water** Anyone impressed by *Cloverfield*'s camcorder frenzy needs to see the remarkable video diary Kimberly Roberts made in New Orleans' Ninth Ward while Katrina wailed and the government balked. *Trouble the Water* directors Tia Lessin and Carl Deal initially came to the city in hopes of investigating the way in which National Guard support was waylaid by an America being stretched thin in Iraq. The film opens with the directors talking to a bureaucrat, but within moments Roberts and her husband Scott bum rush the side of the frame and never let go. The New York-based *Fahrenheit 9/11* producers thankfully let Roberts' eyewitness footage run for long segments, underscoring its The Hague-worthy indictment with periodic cutaways to the naysayers (George W. Bush, FEMA's Michael Brown, and so on). When we return to her shot of a neighborhood drunk who died in the storm, it feels as significant a victory for the

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documentary process as the stabbing in *Gimme Shelter* (1970). The storm interrupts Roberts' camerawork the first time; months later, back in the Ninth Ward, it's the police telling her to stop rolling. Even when *Trouble the Water* moves into more conventional over-the-shoulder film-making, Kimberly and Scott Roberts remain enthralling subjects. (1:30) *Shattuck*, Sundance Kabuki. (Goldberg)

**Tyler Perry's The Family that Preys** (1:51) 1000 Van Ness.

**The Universe of Keith Haring** (1:30) *Roxie*. **Vicky Christina Barcelona** (1:37) *California, Empire, Oaks, 1000 Van Ness, Piedmont, Presidio, SF Centre, Sundance Kabuki*.

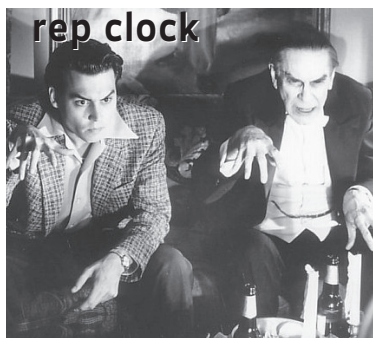
**WALL\*E** (1:38) 1000 Van Ness.

**The Women** Giving George Cukor's star-studded 1939 adaptation of Clare Booth Luce's hit play *The Women* a contemporary makeover is a tricky proposition in a post-*Sex and the City* world. To a certain extent, *SATC* shares many superficial similarities with the original *Women* — both focus on a close-knit circle of wealthy New York girlfriends whose existence essentially revolves around gossiping to and about each other — and the errant men in their lives — while looking fabulous and dropping catty zingers. But whereas the original looked down its nose at the type of society women Booth regularly satirized in *Vanity Fair*, *SATC* was far more sympathetic — an aspirational fairy tale that clothed its reductive feminism in the accoutrements of a *Vogue* spread. Still, judging by the TV ratings and box office returns, women loved it. *Murphy Brown* creator Diane English's 15-years-in-the-making update of *The Women* borrows from both Cukor and *SATC*, trading much of the former's spunk in for ya ya sister-hood-style treacle while hoping some of the latter's luxury brand-driven Big Apple cachet rubs off. English borrows many of the original film's famous set pieces and one-liners, but most of the marquee names (Meg Ryan, Annette Bening) let their lines fall flat, especially compared to the original cast's seemingly pep pill-induced pacing. (1:54) *Bridge, Empire, Four Star, Grand Lake, Oaks, 1000 Van Ness, Presidio, Shattuck*. (Sussman)

**Wind Man** (1:30) *Sundance Kabuki*.

## REP PICKS

**“Taylor Mead: A Clown Underground”** See “Mead notebook,” page 61. *Verba Buena Center for the Arts*. **SFBG**



**Ed Wood plays the Castro as part of the theater's Tim Burton series, Sun/21.**

Schedules are for Wed/17–Tues/23 except where noted. Director and year are given when available. Double and triple features are marked with a \*. All times are p.m. unless otherwise specified.

**ARTISTS' TELEVISION ACCESS** 992 Valencia, SF; [www.atasite.org](http://www.atasite.org). \$6-20. “Revival House Classic Queer Cinema”: **Chop Suey** (Weber, 2001), Wed, 8. **MadCat Women's International Film Festival**: “**MadCat Looks Back**: Eight Greats from the Festival Archive,” Fri, 7:30.

**CASTRO** 429 Castro, SF; (415) 621-6120, [www.castrotheatre.com](http://www.castrotheatre.com). \$6-10. “From the Director of *Beetlejuice*”: **Sweeney Todd** (Burton, 2007), Thurs, call for times; **Sleepy Hollow** (Burton, 1999), Thurs, call for times; **Batman** (Burton, 1989), Fri, call for times; **Batman Returns** (Burton, 1992), Fri, call for times; **Pee Wee's Big Adventure** (Burton, 1985), Sat, call for times; **Edward Scissorhands** (Burton, 1990), Sat, call for times; **Ed Wood** (Burton, 1994), Sun, call for times; **Mars Attacks!** (Burton, 1996), Sun, call for times.

CONTINUES ON PAGE 68 »

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1996), Sun, call for times. “Master of Light: Conrad Hall”: **Butch Cassidy and the Sundance Kid** (Hill, 1969), Tues, call for times; **The Professionals** (Brooks, 1966), Tues, call for times.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, [www.cafilm.org](http://www.cafilm.org). \$5.50-9.25. **Dalai Lama Renaissance** (Darvich, 2007), call for dates and times. **Battle in Seattle** (Townsend, 2007), Sept 19-25, call for times.

**CERRITO SPEAKEASY** 10070 San Pablo, El Cerrito; [www.cerritospeakeasy.com](http://www.cerritospeakeasy.com). \$8. “Thrillville's Shatfest: Tribute to William Shatner”: **White Comanche** (Méndez, 1968), Thurs, 9:15.

**CINEMA HEAVEN ENCORE** Melt Café, 700 Columbus, SF; [barbelle4@aol.com](mailto:barbelle4@aol.com). Free. Classic US and foreign films, Tues, 7.

**“FILM NIGHT IN THE PARK”** Commons Park, 10 Ross Commons, Ross; (415) 453-4333, [www.filmnight.org](http://www.filmnight.org). \$3-6. Film TBA, Fri, 8. Dolores Park, Dolores at 19th St, SF; same phone, Web site, and price. **O Brother, Where Art Thou?** (Coen, 2000), Sat, 8.

**FOUR STAR** 2200 Clement, SF; [www.Intsf.com](http://www.Intsf.com). \$12. **Red Heroine** (Wen, 1929), Thurs, 8:30. Original score performed live by the Devil Music Ensemble.

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**HUMANIST HALL** 390 27th St, Oakl; [www.humanisthall.org](http://www.humanisthall.org). \$5. **The 11th Hour** (Connors and Petersen, 2007), Wed, 7:30.

**JEWISH COMMUNITY CENTER EAST BAY** 1414 Walnut, Berk; [www.jccebay.org](http://www.jccebay.org). \$8. **A Jihad for Love** (Sharma, 2007), Thurs, 7:30.

**MECHANICS' INSTITUTE** 57 Post, SF; (415) 393-0100, [rsvp@milibrary.org](mailto:rsvp@milibrary.org) (reservations required as seating is limited). \$10. “Cinematist: Peter Sellers, Comic Chameleon”: **A Shot in the Dark** (Edwards, 1964), Fri, 6:30.

**MEZZANINE** 444 Jessie, SF; [www.sffs.org](http://www.sffs.org). \$12. “SF 360 Film + Club”: **Wild Combination: A Portrait of Arthur Russell** (Wolf, 2008), Mon, 7:30.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, [www.bampfa.berkeley.edu](http://www.bampfa.berkeley.edu). \$5.50-9.50. “Manoel de Oliveira: Talking Pictures”: **The Divine Comedy** (1991), Wed, 7; **I'm Going Home** (2001), Sat, 8; **Christopher Columbus: The Enigma** (2007), Sun, 3:30; **A Talking Picture** (2003), Sun, 5. “Jean-Luc Godard: Movie Love in the Sixties”: **Breathless** (1959), Thurs, 6:30. “Unknown Pleasures: The Films of Jia Zhangke”: **Xiao Wu** (1997), Thurs, 8:20; **Xiao Shan Going Home** (1995), Fri, 8:30. “Before Big: The Early Films of David Lean”: **Brief Encounter** (1945), Fri, 6:30; **Great Expectations** (1946), Sat, 3; **Blithe Spirit** (1945), Sat, 6. “Alternative Visions”: “Bang: Robert Breer in 35mm,” Tues, 7:30.

**RED VIC** 1727 Haight, SF; (415) 668-3994. \$5-8.50. **Bigger, Stronger, Faster** (Bell, 2008), Wed-Thurs, 7:15, 9:30 (also Wed, 2). **The Fall** (Singh, 2006), Fri-Sat, 7, 9:25 (also Sat, 2, 4:25). **Encounters at the End of the World** (Herzog, 2007), Sun-Mon, 7:15, 9:25 (also Sun, 2, 4:15). **CSNY Déjà Vu** (Shahey, 2008), Sept 23-24, 7:15, 9:20 (also Sept 24, 2).

**EL RIO** 3158 Mission, SF; [www.madcatfilmfestival.org](http://www.madcatfilmfestival.org). \$7-20. MadCat Women's International Film Festival: “Hear It to Believe It,” short films with live musical accompaniment by Silian Rail and Tartufi, Tues, 8:30.

**ROXIE THEATER** 3117 and 3125 16th St, SF; (415) 863-1087, [www.roxie.com](http://www.roxie.com). \$5-10. **The Universe of Keith Haring** (Clausen, 2008), Wed-Thurs, 7:15, 9 (also Wed, 2, 3:45, 5:30). **Forbidden Lies** (Broinowski, 2007), Sept 19-25, 7, 9:10 (also Sat/20-Sun/21 and Sept 24, 2:30, 4:45).

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; (415) 978-2787, [www.ybca.org](http://www.ybca.org). \$6-8. “Taylor Mead: A Clown Underground”: **The Flower Thief** (Rice, 1960), Thurs, 7:30; **Lonesome Cowboys** (Warhol, 1967-68), Fri, 7:30; **Excavating Taylor Mead** (Kirkley, 2005), Sun, 7:30. **SFBG**



## first run venues



Kate Hudson — who does not, for the record, have “suede blue eyes” — stars in *My Best Friend's Girl*, out Fri/19.

PHOTO BY CLAIRE FOLGER

The following is contact information for Bay Area first-run theaters. Please go to [sfbg.com](http://sfbg.com) for a complete list of showtimes. See Rep Clock for information on rep houses and special film programs.

### SAN FRANCISCO

**Balboa** 38th Ave/Balboa. 221-8184, [www.bal-boamovies.com](http://www.bal-boamovies.com).  
**Bridge** Geary/Blake. 267-4893, 777-FILM, #025.  
**Century Plaza** Noor off El Camino, South SF. (650) 742-9200.  
**Century 20** Junipero Serra/John Daly, Daly City. (650) 994-7469.  
**Clay** Fillmore/Clay. 267-4893, 777-FILM, #096.  
**Embarcadero Center Cinema** 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.  
**Empire** West Portal/Vicente. 661-2539.  
**Four Star** Clement/23rd Ave. 666-3488.  
**Kabuki Cinema** Post/Fillmore. 929-4650.  
**Lumiere** California/Polk. 267-4893, 777-FILM, #097.  
**Marina Theatre** 2149 Chestnut. [www.intsf.com/marina\\_theatre](http://www.intsf.com/marina_theatre)  
**Metreon** Fourth St/Mission. 1-800-FANDANGO, #705.

**Metro Union/Webster.** 931-1685.

**1000 Van Ness** 1000 Van Ness. 1-800-231-3307.

**Opera Plaza** Van Ness/Golden Gate. 267-4893, 777-FILM, #028.

**Presidio** 2340 Chestnut. 776-2388.

**San Francisco Centre** Mission between Fourth and Fifth sts. 538-3456.

**Stonestown** 19th Ave/Winston. 221-8182.

**Vogue** Sacramento/Presidio. 221-8183.

### OAKLAND

**Grand Lake** 3200 Grand, Oakl. (510) 452-3556.

**Jack London Stadium** 100 Washington, Jack London Square, Oakl. (510) 433-1320.

**Parkway** 1834 Park, Oakl. (510) 814-2400.

**Piedmont** Piedmont/41st St, Oakl. (510) 464-5980, 777-FILM, #020.

### BERKELEY AREA

**Albany** 1115 Solano, Albany. (510) 464-5980, 777-FILM, #013.

**AMC Bay Street 16** 5614 Shellmound, Emeryville. (510) 457-4262.

**California** Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.

**Emery Bay** 6330 Christie, Emeryville. (510) 420-0107.

**Oaks** 1875 Solano, Berk. (510) 526-1836.

**Orinda** 4 Orinda Theater Square, Orinda. (510) 254-9060.

**Rialto Cinemas Elmwood** 2966 College Ave. at Ashby, Berk. (510) 433-9730.

**Shattuck Cinemas** 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.

**UA Berkeley** 2274 Shattuck, Berk. (510) 843-1487. **SFBG**



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> legal notices

**ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT**CASE FILE #287289. The following person is doing business as **ERNESTO'S HAIR SALON**, 2093 Mission St., San Francisco, CA 94110. Lorena Santana, 2093 Mission St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/12/05. Signed Lorena Santana. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on September 8, 2008. **September 17, 24, October 1, 8, 2008. L#425106.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0313642-00 The following person is doing business as **CREATIVE LIGHTING DESIGN**, 51 Brewster St., San Francisco, CA 94110. James S. Duhig, 51 Brewster St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 8/1/08. Signed James S. Duhig. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo on Aug 11, 2008. **September 3, 10, 17, 24, 2008. L#424902.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0313729-00 The following person is doing business as **MORRISON PRODUCTIONS; MORRISON SIGN & GRAPHICS**, 2650 21st St., San Francisco, CA 94110. Thomas A. Morrison, 2652 21st St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 8/13/08. Signed Thomas A. Morrison. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Marielyne L. Argente on August 13, 2008. **September 10, 17, 24, October 1, 2008. L#425002.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0313745-00 The following person is doing business as **HOLDEN JAMES INCORPORATED**, 1230 Monroe Street, Santa Rosa, CA 95404. Chris Holden, Jared Chiddix, 1230 Monroe Street, Santa Rosa, CA 95404. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date August 14, 2008. Signed Jered Chiddix. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on Aug 14, 2008. August 27, **September 3, 10, 17, 2008. L#424806.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0313921-00 The following person is doing business as **SMOG CHECK & TEST ONLY**,3250 Cesar Chavez St., San Francisco, CA 94110. Raul E. Munoz, Jeffrey S. Garcia, 1296 Shotwell St., San Francisco, CA 94110. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Raul Munoz. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on Aug 22, 2008. **August 27, September 3, 10, 17, 2008. L#424805.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0313967-00 The following person is doing business as **LATINOVISION MEDIA; FINANZAS USA**, 3275 Mission St. #8, San Francisco, CA 94110. Armando Mauricio Molina, 3275 Mission St. #8, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Armando Mauricio Molina. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on Aug 25, 2008. **September 3, 10, 17, 24, 2008. L#424904.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0314235-00 The following person is doing business as **ERNESTO'S HAIR SALON**, 2093 Mission St., San Francisco, CA 94110. Ernesto Cabello, 2093 Mission St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 9/8/08. Signed Ernesto Cabello. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on September 8, 2008. **September 17, 24, October 1, 8, 2008. L#425105.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0314255-00 The following person is doing business as **YOGA COCOON**, 2051 Harrison St., San Francisco, CA 94107. Robert Donald, 846 Arkansas St., San Francisco, CA 94107. This business is conducted by a husband and wife. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Robert Donald. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on September 8, 2008. **September 17, 24, October 1, 8, 2008. L#425107.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0314405-00 The following person is doing business as **RALO RECORDS/S.M.E. (Samoends)**, 1978 Armstrong St., San Francisco, CA 94124. Michael Fiapoto; Taupolo Mauia III, 9340 Fleetwood Dr., San Bruno, CA 94066. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 9/15/08. Signed Michael Fiapoto. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Marielyne L. Argente on September 15, 2008. **September 17, 24, October 1, 8, 2008. L#425102.**

**NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES.** Date of Filing Application: September 12, 2008. To Whom It May Concern: The name of the applicant is: **7 HILLS RESTAURANT LLC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1911 Fillmore St., San Francisco, CA 94115-2706. Type of License Applied for: 41-ON-SALE BEER AND WINE - EATING PLACE. Publication date(s): **September 17, 24, October 1, 2008 L#425104.**

**NOTICE OF INTENT TO PREPARE A SUPPLEMENTAL ENVIRONMENTAL IMPACT STATEMENT (SEIS) FOR THE DISPOSAL AND REUSE OF HUNTERS POINT SHIPYARD, SAN FRANCISCO, CALIFORNIA AND TO ANNOUNCE A PUBLIC SCOPING MEETING.** Pursuant to Section (102) (2) (c) of the National Environmental Policy Act (NEPA) of 1969, and the regulations implemented by the Council on Environmental Quality (40 CFR Parts 1500-1508), the Department of the Navy (Navy) announces its intent to prepare a Supplemental Environmental Impact Statement (SEIS) to evaluate the

potential environmental consequences of the proposed disposal and reuse of the surplus portion of Hunters Point Shipyard, San Francisco, California. The proposal being evaluated in the SEIS is the disposal and reuse of Hunters Point Shipyard which encompasses approximately 860 acres (417 acres of dry land and 443 acres of submerged land) on a peninsula along San Francisco's southeastern waterfront between the City's Financial District and San Francisco International Airport. In 2004, Parcel A, approximately 76 acres, was transferred to the City of San Francisco and is not considered as part of the proposed federal action. The new proposed federal action is a change in reuse from, and represents an amendment to, the original proposed Hunters Point Redevelopment Plan as addressed by the Navy in the iFnal EIS for the Disposal and Reuse of the Hunters Point Shipyard (March 2000). The Navy is the action proponent for the current proposal, which is also a component of the Bayview Waterfront Project being addressed in an Environmental Impact Report by the Redevelopment Agency of the City and County of San Francisco. The purpose of and need for the proposed action is to dispose of surplus federal property at Hunter Point Shipyard which was closed in accordance with the Defense Base Closure and Realignment for subsequent reuse.

For the SEIS, two alternatives will be considered as part of the disposal and reuse action: Stadium Plan Alternative and Non-Stadium Plan Alternative. The Stadium Plan Alternative includes a mixed-use community comprising 2,500 new residential units, 125,000 square feet of retail space, 2,000,000 square feet of research and development (R&D) space, 250 acres of parks and recreational open space, and civic and community uses. A major component would be a new, 69,000-seat National Football League stadium for the San Francisco 49ers.

The Non-Stadium Plan Alternative would not include the stadium for the San Francisco 49ers, but instead would provide 5,000,000 square feet of R&D space, in addition to the other components noted under the Stadium Plan Alternative for residential, retail, R&D, parks and recreation, and civic and community use space. Both action alternatives would be consistent with specifications of the Bayview Jobs, Parks and Housing Initiative (Proposition G), which was approved by San Francisco voters in June of 2008.

The SEIS will also consider a No Action Alternative.

Environmental issues areas to be addressed in the SEIS include: transportation, traffic and circulation, air quality, noise, cultural resources, hazards and hazardous materials, land use compatibility and policy conformity, geology and soils, hydrology and water quality, biological resources, public services, utilities, population and housing, visual resources, and energy.

The Navy will initiate a scoping process for the purpose of determining the extent of issues to be addressed, and identifying significant issues related to the disposal and reuse of Hunters Point Shipyard. This process will include a public scoping meeting. Navy representatives will be available at the meeting to receive oral and written comments from the public regarding issues of concern. The scoping meeting for Hunters Point Shipyard is scheduled as follows:

**Date: September 23, 2008**  
**Time: 6:00 pm to 8:00 pm**  
**Location: Southeast Community Facility, Alex L. Pitcher Community Room, 1800 Oakdale Ave. San Francisco, California 94124.** Agencies and interested members of the public are encouraged to provide comments to Navy representatives at the meeting. Written comments are also welcome in addition to, or in lieu of oral comments. To be most helpful, scoping comments should clearly describe specific issues or topics that the commenter believes the SEIS should address. Written comments must be postmarked no later than October 17, 2008 and mailed to Director, BRAC PMO West, ATTN: Mr. Patrick McCay, 1455 Frazee Road, Suite 900, San Diego, California 92108. For more information please contact Mr. McCay by telephone 619-532-0906 or by e-mail [Patrick.mccay@navy.mil](mailto:Patrick.mccay@navy.mil) **#L-425001. Publication Dates: September 10, 17, 2008.**

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**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-08-545213. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Jammie Lamore McFadden for change of name. TO ALL INTERESTED PERSONS: Petitioner **JAMMIE LAMORE MCFADDEN** filed a petition with this court for a decree changing names as follows: Present Name: JAMMIE LAMORE MCFADDEN. Proposed Name: **JASMINE LYNN MCFADDEN**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: September 23, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on July 18, 2008. Endorsed Filed, San Francisco County Superior Court of California on July 18, 2008 by Gordon Park-Li, Clerk. Deborah Steppe, Deputy Clerk. **August 27, September 3, 10, 17, 2008. L#424801**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-08-545276. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Huiying Shi for change of name. TO ALL INTERESTED PERSONS: Petitioner **HUI-YING SHI** filed a petition with this court for a decree changing names as follows: Present Name: HUI-YING SHI. Proposed Name: **VICTORIA SHI**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Oct 14, 08. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Aug 5, 2008. Endorsed Filed, San Francisco County Superior Court of California on Aug 5, 2008 by Gordon Park-Li, Clerk. Param Natt, Deputy Clerk. **September 17, 24, October 1, 8, 2008. L#425101**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-08-545286. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Ori Katz and Kristen Borland Katz for change of name. TO ALL INTERESTED PERSONS: Petitioners **ORI KATZ AND KRISTEN BORLAND KATZ** filed a petition with this court for a decree changing names as follows: Present Names: ISAAC KATZ AND EMMITT KATZ. Proposed Names: **ISAACE BORLAND KATZ AND EMMITT BORLAND KATZ**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Oct 16, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Aug 8, 2008. Endorsed Filed, San Francisco County Superior Court of California on Aug 8, 2008 by Gordon Park-Li, Clerk. Cristina Bautista, Deputy Clerk. **September 3, 10, 17, 24, 2008 L#424901**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-08-545316. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Edgar Mar Jauregui for change of name. TO ALL INTERESTED PERSONS: Petitioner **EDGAR MAR JAUREGUI** filed a petition with this court for a decree changing names as follows: Present Name: **EDGAR MAR JAUREGUI**. Proposed Name: **MICHELLE JAUREGUI**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Oct 23, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Aug 19, 2008. Endorsed Filed, San Francisco County Superior Court of California on Aug 19, 2008 by Gordon Park-Li, Clerk. Param Natt, Deputy Clerk. **September 10, 17, 24, October 1, 2008. L#425003**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-08-545322. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Kyung Mi Tomachinski for change of name. TO ALL INTERESTED PERSONS: Petitioner **KYUNG MI TOMACHINSKI** filed a petition with this court for a decree changing names as follows: Present Name: KYUNG MI TOMACHINSKI. Proposed Name: **LEANDRA KIM**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Signed by David L Ballati, Presiding Judge on August 21, 2008. Endorsed Filed, San Francisco County Superior Court of California on August 21, 2008 by Gordon Park-Li, Clerk. Deyrah Steppe, Deputy Clerk. **August 27, September 3, 10, 17, 2008. L#424802**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Francis Euftrate for change of name. TO ALL INTERESTED PERSONS: Petitioner **FRANCIS EUFRATE** filed a petition with this court for a decree changing names as follows: Present Name: FRANCIS EUFRATE. Proposed Name: **FRANK EUPHRATE**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Oct 9, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Aug 4, 2208. Endorsed Filed, San Francisco County Superior Court of California on Aug 4, 2008 by Gordon Park-Li, Clerk. Cristina Bautista, Deputy Clerk. **September 17, 24, October 1, 8, 2008. L#425103**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A0314119-00 The following person is doing business as **BOGEMA**, 1772 Union St., San Francisco, CA 94123. Svetlana Elisseeva, 300 E. Cotati Ave. #2, Cotati, CA 94931. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 9/2/08. Signed Svetlana Elisseeva. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Marielyne L. Argenti on September 2, 2008. **September 17, 24, October 1, 8, 2008. L#425108.**

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59														
62														
65														

- Across
1. Adult program rating

5. Alternative to a walk or a run

9. Owned, in the Old Testament

14. Surrounded by

15. Sons of, in Hebrew

16. Justice who Joe Lieberman recently announced that he regrets voting against

17. "How Does Sarah Stack Up?" (rejected campaign ad, 2008)

20. Five-paragraph response, perhaps

21. Tote

22. Merle Haggard's pal David Allen

23. Ben's partner, in tabloids

25. "\_\_\_\_ Accidentally Leaks Results Of 2008 Election Early" (Onion headline)

27. "Dick Doesn't Just Lobby for the Tobacco Companies--He's a Client" (rejected campaign ad, 2004)

32. Defeated, as Kobayashi

33. Bowl over

34. Go on and on

38. Vague shapes

39. Apt. application datum

40. Twice, a sweet onion variety

41. Not loco

42. Diminutive Italian suffix

43. The Promised Land

44. "Now More Than Ever: Joe" (rejected campaign ad, 2008)

47. Like corrupt politicians

50. Indian tourist destination

51. Mauna \_\_\_\_

52. Early West Coast punk band, with "the"

54. Hoops

59. "John: Model Citizen" (rejected campaign ad, 2004)

62. Tylenol competitor

63. Rain, in Spain

64. "Curses!"

65. Gainsbourg who sang about incest - with his daughter

66. Vietnamese new years

67. Upset (with)

- Down
1. It may be double-sided

2. Ceremony hosted by Russell Brand earlier this month

3. Wire measures

4. 1997 Sarah McLachlan hit recorded as an apology

5. AT&T, once

6. Factors accounted for

7. "\_\_\_\_ Said" (Neil Diamond song)

8. "I can't hear myself think!"

9. Wilber who opened his first restaurant in 1960

10. Popular Muslim name

11. Genre that influenced house

12. Sample source

13. Ripped

18. Favre's club

19. Hard to tell apart

24. Tear site

26. Plus-size retailer Lane \_\_\_\_

27. Inner ears?

28. Hip-shaking dance

29. Elite prep school

30. Wealthy people

31. San Francisco's Fort \_\_\_\_

35. Jai follower

36. Delicacy with a special knife

37. Citizen of film

39. Shows derision toward

40. It's almost always actually horseradish

42. Sat at a light

43. Smoke, in slang

45. "No argument here"

46. Is currently promoting, as a music single

47. Collar targets

48. Massive classifieds website

49. More red, perhaps

53. Fannie or Freddie offering: Abbr.

55. Some men's undies

56. Akron, Ohio minor leaguer

57. Angle iron

58. MC \_\_\_\_ (contemporary of Da Brat)

60. Batting champ's stat

61. First word in many a California city name

Last week's solution

A	M	A	I	D		D	A	R	C		C	B	G	B
R	A	N	D	I		O	P	E	L		H	A	R	E
C	U	T	E	R	T	R	U	C	E	R	E	C	U	T
O	L	E	S	T	R	A		A	E	R	O	B	E	
L	O	G	J	A	M		A	T	A	L	A	N	T	A
A	R	I	E	L		A	G	O	G		M	A	R	L
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G	I	V	E		I	R	O	C		A	B	E	A	T
S	T	E	M		N	E	C	K		N	E	S	T	S

Call (330) 328-3264 for free hints to this week's puzzle

psychic dream astrology

SEPT. 17-23

ARIES

March 21–April 19

The sky is falling, so you close up shop and high-tail it outta Dodge. But if the storm ends up being plain bad weather, you risk getting stuck miles out of town without a way back. Don't spend all your resources in self-defense — save something, just in case things ain't that bad.

TAURUS

April 20–May 20

Frustration and feeling blocked is so frigin' annoying. Things are chaotic, and you may want to power through them, but a better idea is to slow down and *deal*. Clarify your thinking on what you will or won't do before you act.

GEMINI

May 21–June 21

Distract yourself with action all you want, but you have stuck a sad sack of bones in that closet of yours, and it's not getting out of there on its own. This is an excellent week to pursue something new — but don't forget to deal with those skeletons at home.

CANCER

June 22–July 22

Steady y'self, Cancer. You're teetering on the edge of a serious cliff of fear. Analyzing how you got there is not helpful. Instead, step away from that ledge. Get mindful about the self-help, harm-reduction, hippie-dippie things you can do to fortify yourself and cope with the stresses wonking you out.

LEO

July 23–Aug. 22

Integration time! You have grown and been through so much recently. If you've been doing your homework, you should be able to see through appearances and rise to the occasion of what lies beneath the surface. Don't focus on details as much as what they're challenging inside of you.

VIRGO

Aug. 23–Sept. 22

If you go outside with that sourpuss attitude, it'll feel like everything's terrible. You can be a critical thinker and a happy camper at the same time, Virgo. Try to enjoy the good in your life just a bit more than you find natural. You're not a chump if you see virtue in something that goes wrong.

LIBRA

Sept. 23–Oct. 22

Libra, you cannot peer into the past and — through the brilliance of your viewfinder — change it. What you can do is not repeat your old-fashioned mistakes. Make new ones. Move forward and focus your energy on the potential your life holds now.

SCORPIO

Oct. 23–Nov. 21

Keep your focus. You've recently made changes, and now you have to maintain them. Say what you mean, and mean what you say! You want to be happy, right? Then do what you know you gotta do to invest in the new and good. Leave the shenani-gans to someone else.

SAGITTARIUS

Nov. 22–Dec. 21

How do you embody faith? Don't have any? We're not talking about faith in a deity, but faith in desirable outcomes. 'Cuz you gotta have it, pal. It's got to be the motor on your boat. Otherwise, why rise from the muck of life's worries and invest in something better? You must trust in *goodness*.

CAPRICORN

Dec. 22–Jan. 19

Ride that fine line between assertion and aggression, or between being cocky and cock-blocking, Cappy. Just the right amount of ego energy is what you need to bring some much needed pizzazz into your relationships. Don't allow old familial dynamics to limit you.

AQUARIUS

Jan. 20–Feb. 18

You have been doing so much emotional journeying, you may think it's time for a rest. Not so, Aquarius. Go beyond your circumstances to the heart of your emotional patterns. It's time to travel new emo terrain, and Step 1 is being open to stepping out and speaking up.

PISCES

Feb. 19–March 20

You are strong. It's time to start trusting this in a way that is integrated in your personality. If you have to, fake it till you make it. But express yourself with all the vibrancy you can muster. Let this week's challenges inspire you to shine. **SFBG**

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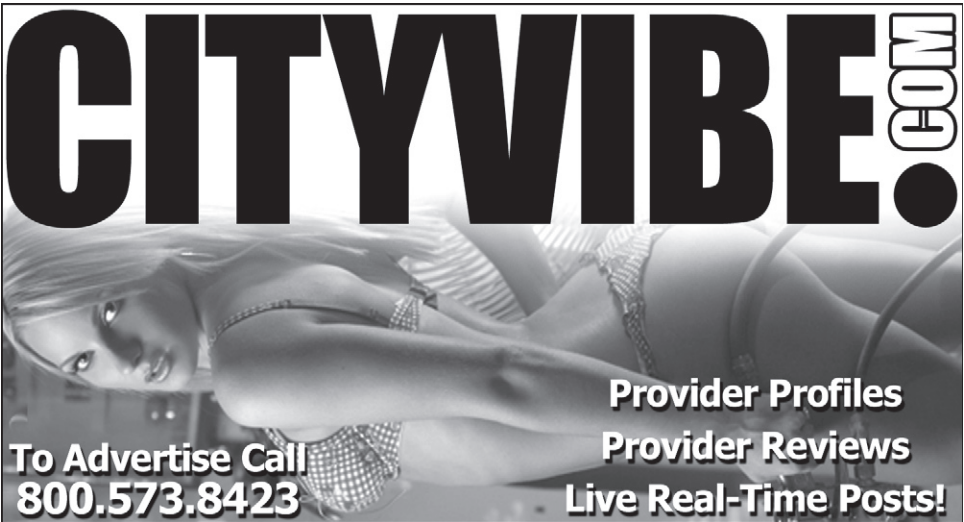
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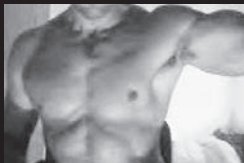
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# Love and death

By Andrea Nemerson  
> andrea@altsexcolumn.com

## Dear Andrea:

I'm in my mid-to-late 30s. Most of my life, my sex drive has been pretty low. Fairly quickly (within a year) after beginning a relationship, it tapers off to almost nothing. I believe this significantly negatively affects my LTRs (my last one ended due to not enough sex; we're trying to work on it in my current one).

I suspect this is pretty common (I've heard of "lesbian bed death," and some of my straight friends also admit to having a very low sex drive). What are the typical causes of low libido in women? I don't really believe in aphrodisiacs, but are there any proven treatments, meds, or herbs for this?

Love,  
No Mojo

## Dear Mo:

If any of those worked, they would be aphrodisiacs, and you'd be stuck not believing in them. Not at all helpful. Luckily, they don't, so you don't have to worry about it.

Actually that's not precisely true. There are things that work for some women, just not all, or even most. And since female sexuality seems to delight in confounding even the most dedicated researchers, there's no telling what might turn out to be efficacious — some combination of hormones, set and setting, history and expectation, and circulation. But in which combinations and what order, nobody knows.

I'd be interested to know what "trying to work on it" means, and whether it's working. If you really want to delve in, you could see if you can get a referral to an endocrinologist who knows what she's doing; maybe a little testosterone boost would give you a, uh, leg up. Second, or first if that isn't happening, you could get yourself assessed for depression or anxiety disorders and maybe do some cognitive-behavioral therapy and/or try Wellbutrin. And last (or first), I'd take a look at the sex you are having and determine whether maybe it's just not what you want, and try to add in or subtract the elements that would improve things or are killing your buzz, respectively.

The bummer part is that some people really do just have a low libido and that makes them normal for them. Unfortunately, a clear declaration on the order of "that's just the way I roll" is not going to satisfy a frustrated partner, and many people suffering from low desire really are suffering — they want to have high desire. Some combination of the suggestions above may get you somewhere, and I sincerely hope they do. Otherwise, well, I just listened to a fascinating program on the placebo effect on a BBC podcast, but I'm afraid none of the researchers on there could reasonably claim that taking a pill that you know has no physio-

active ingredients would work. Otherwise I'd be all, "Here, take this."

Love,  
Andrea

P.S. Oh — there's an interesting entry on the neurochemistry of lesbian bed death at "Scientific Blogging," here: [www.tinyurl.com/4vaxq9](http://www.tinyurl.com/4vaxq9). She blames it on oxytocin and pheromones and — surprise! — too much cuddling.

## Dear Andrea:

My husband has ED and likes sex in the morning after I give him oral sex, which seems to help. The problem is that he won't give me oral back! He's gotten oral millions of times — and me? Twice at the most. Years ago, he was giving oral and I came, which kinda flooded him, and he didn't do it again for 20 years. Now I'm menopausal and kinda dry, so rubbing gets annoying and doesn't do much for me. And now I don't even want to give him oral because he won't do it for me. He touches me and I pull away because I know he won't return what he gets. This stinks for me, and I'm totally turned off!

Love,  
Rubbed Wrong Way

## Dear Way:

Oh, not good. You don't want to go without forever, nor do you want to get into this sort of (I wish there were a better phrase for this) tit-for-tat system with your beloved. You're going to have to tell him how you feel, then he's going to have to, well, reciprocate. If the problem really is the once-upon-a time "flooding" incident, you can do what I urge men to do: warn your partner before flooding ensues, allowing her/him the chance to pull back if wanted. Then you have to tell him that you're dry and don't want to be rubbed so much, but here is some helpful, handy lube. Then you have to stop being so mad at him. It's not that you don't have cause — of course you do! — but the grouchy, aggrieved tone that comes across in your letter is not the sort that invites compromise and the "we must all hang together or most assuredly we shall all hang separately" approach which is, frankly, your only hope. You really should not have let 20 years go by without saying anything. He really should not have let 20 years go by, period. So, OK, what now?

Love,  
Andrea

*Got a salacious subject you want Andrea to discuss? Ask her a question!*

*Also, Andrea is teaching! Contact her if you're interested in (sex)life after baby classes. Her new blog is at [www.gogetyourjacket.com](http://www.gogetyourjacket.com), but don't look there for the butt sex. There isn't any.*

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## ARE WE A MATCH?

SWF, 41, 5'8", looking for SM, 38-48, N/S, for friendship first possibly leading to more. I love curry dishes, the arts, nature, writing. **☎293630**

## SWEET AND SINGLE

Female, 61, 5'5", blonde/blue, N/S, dynamic, energetic, enjoys archeology, anthropology, music, art, museums, nature, the outdoors, hiking. Seeking man for friendship, maybe more. **☎434857**

## ATTRACTIVE SHF

Petite female, financially secure, enjoys music, dancing, walks, art and good conversation. Seeking well-groomed A/WM, 49-63, N/S. Prefers San Francisco area. **☎651494**

## OPTIMISTIC

Slender, active, friendly, caring, honest SHF, 61, 5'6", athletic build, Sagittarius, marriage-minded, N/S, seeks attractive, tall WM, 50-65, N/S, for possible relationship. **☎262074**

## MARRIAGE-MINDED

39, brown hair, brown eyes, 4'11", petite build, health-minded, classy and fun-loving, enjoys camping, shopping, dancing, exercising, walking on the beach, dining out, relaxing and more. Seeking SM, 30+. **☎263705**

## LOVE TO TRAVEL

Attractive, petite SAF, 58, financially/emotionally stable, landscape designer, likes reading, travel, classical music, working out. Seeking a male, 55-65, 6'+, dynamic, energetic, honest, sincere. No drama or baggage. LTR. **☎270631**

## NATURAL AND NURTURING

WF, 5'1", in shape, loves music and yoga. Seeking a man, 40-66, who is also nurturing, sensitive, appreciates the arts and a kind, attractive, down-to-earth, friendly, open-minded woman. Someone with a spiritual nature and a great sense of humor. **☎274570**

## A SEXY PEACHI!

SBF, 5'3", average build, smoker, seeks man, 25-60, for friendship first. Let's meet for a drink and see where things go! **☎276500**

## TAKE A CHANCE ON ME

Feminine woman, very compassionate and caring, ISO honest guy, 50-59, for friendship leading to LTR. Interests include: camping, hiking, the beach, dining out, biking and more. **☎280729**

## VERY YOUTHFUL SENIOR

N/S DW, enthusiastic, outgoing, active, seeks a N/S vibrant man 60-80 who enjoys music, movies, walks, and dancing. 10 points more if he has a SOH. **☎280138**

## FRIENDS FIRST

SWF, 5'4", 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SM, 50-69, for friends first, coffee and conversation, possible LTR. Hayward. **☎943818**

## DOMINANT ATTITUDE

Full-figured black lady with huge butt, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. **☎851838**

## COMPANIONSHIP WANTED

Latin-American lady, 60s, petite, slim, nice-looking, brown/brown, caring, college-educated, independent, US citizen. Loves museums, historical sights, travel, and delightful conversations. Seeking Irish-descendant, Catholic gentleman, 70+, to share life with. **☎861416**

## BUSY SANTA CRUZ GRANDMOTHER

Attractive WiWF, blonde/blue-green, 5'8", of German descent, seeks honest, educated male friend, 60-80, to discuss world affairs, go to movies, day trips, coffee, Chinese food. **☎965249**

## LET'S MEET SOON!

Feminine SF, caring, bright, optimistic, seeks SM, 45-53, for casual dating. Interests: camping, dining out, hiking, dancing, walking and more. **☎293599**

## LET'S MEET SOON!

Single lady, ambitious, likes music, camping, hiking, traveling. Seeking nice, kind gentleman, 50-70, for dating, possible LTR. **☎276476**

## YOU FOUND ME!

Friendly SF, 40ish, outdoorsy, sophisticated, enjoys skiing, dogs, outdoors, dining out, exercise. Seeking nice guy, 40-59, for possible LTR. **☎276479**

## ACTIVE & VIBRANT

A.A. woman, 50, wants to enjoy fun-filled East Bay events with that someone special. I enjoy concerts, picnics, art museums, attending plays, singing and quiet romantic walks along a beach on warm summer nights. Seeking open-minded, outgoing guy. **☎276700**

## LET'S ENJOY LIFE!

SF, 60s, friendly, caring, intelligent, motivated and stable. Enjoys music, dancing, reading, the outdoors, dining out, the beach, biking and much more. Would like to me a SM, 50+, for long-term relationship. **☎280727**

## HI THERE!

SF, 50ish, very optimistic, friendly, kind, health-minded, seeks nice gentleman, 50-59, for dining out, dancing, golf, outdoor fun, friendship, possible LTR. **☎280728**

> men seeking women

## SEEKING STAR LADY

Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-55, for romance and LTR. **☎230241**

## PROFESSIONAL ARTIST

Handsome, creative, fun-loving male, looking for career-minded woman for romantic encounter or serious relationship, depending on our chemistry. Be extremely beautiful, fit and smart. **☎291115**

## ATHLETIC SWM

Gentleman seeking SF, 30-40, attractive, fit, humorous, respectful, caring. I'm 6'2", good looks, loves outdoors. If you're interested, please get in touch! **☎292134**

## NATURAL NURTURING

Natural, nurturing woman sought, someone who appreciates the arts, likes dancing and wants to enjoy life with good-looking, worldly, young, mid-60s man, multilingual, well-traveled. **☎129412**

## MUSICIAN

BM, 5'8", 185lbs, very youthful 63, loves music, looking for a romantic, compatible lady with a sense of humor, attractive inside and out, who likes sports, good music, candlelight dinners, walks, more. **☎263071**

## GIVE ME A CALL

SM, 33, 5'4", 165lbs, shaved head, goatee, wears glasses, likes playing basketball, outdoor activities and more. Looking for a female for dating and spending time together. **☎264332**

## LET'S SEE WHAT HAPPENS

SWM, 38, likes fishing, the beach, cars, dirt bikes, relaxing at home and more. Looking for a petite, caring, sweet lady, 20-44, with similar interests, for dating. **☎265000**

## DRAMA FREE

SHM, 35, looks 25, 5'7", 160lbs, handsome, down-to-earth, open-minded, light smoker, no children, has a job, seeks SF for casual relationship. **☎266810**

## SHARE MY WORLD

SM looking for a very beautiful, sweet, loving, tender woman, 35-55, to share my life with. I like swimming, dancing, camping, long walks, the beach, amusement parks and more. **☎273754**

## SEEKING LONELY GRANDMA...

58+, who is interested in meet a 45-year-old, clean-cut, healthy, good-looking WM, widower, for companionship and good times. Size and appearance unimportant. **☎273735**

## ROMANTIC GUY

SM, early 50s, works a lot, loves animals, the outdoors, going to movies and more. Looking for a lady, 25-35, who has a good heart, to have fun with and get to know. **☎275617**

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## DINNER EXCHANGE

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## COMPATIBLE COMPANION

SBM, 69, N/S, artistic, well educated, kind, open minded, gentleman, attractive, active, caring, friendly, spiritually inspired/meditation, , ISO nice looking, charming female, 60s/70s, for quality time and more. **☎462878**

## HELLO THERE!

SM, 40ish, friendly, intelligent, personable, compassionate, honest, likes reading, dining out, dancing, traveling. ISO nice woman, 30-50, for LTR. **☎293594**

## ONE-WOMAN MAN

SM, 50ish, caring, honest, healthy, goal-oriented, likes long drives, running, reading, the beach, museum, having fun. Seeking nice woman, 40-59, for friendship first, possible LTR. **☎276482**

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## MARIN AREA

BiWM, in Marin, handyman and artist, 51, 5'6", 180lbs, good-looking, seeks buddy in Marin, let's talk! **☎264067**

## HERE FOR YOU

GWM, 43, 5'11", 185lbs, brown/green, looking for connections with men, 40+, who likes to sit back and be serviced. **☎274431**

## FOREIGN, NON-WHITE

Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship and intimate fun. **☎753256**

## GREAT HEAD FOR MARRIED...

straight, bi or 1st timers 35+. Mellow SWM, 52, HIV-, clean, patient, fun. Own place. No reciprocation required. Be clean, no long hair, drugs. **☎754037**

## ORAL

WM, 62, 5'9", 170lbs, smoker, gives oral to mature and discreet men, including senior citizens. **☎778621**

## NAKED IN THE SHOWER

Slender, masculine WM, 45, seeks similar man, under 45, any race, who'd enjoy good clean fun with warm water and bar of soap. **☎863423**

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## STRAIGHT OR BI WANTED

Easygoing, slim guy, 44, seeks masculine, safe, discreet guy, with slim body, who would like to get together for one or more erotic sessions. **☎897273**

> women seeking women

## GREAT PERSONALITY

Very attractive, feminine GBF, 25, 5', 130lbs, long black/brown, takes pride in my appearance, honest, down-to-earth stable, educated, secure, has a dog, would like to meet an attractive butch woman with the same qualities, who is a real, honest woman. **☎274307**

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## PLEASURE FOR BOTH

WM, 6'5", 210lbs, slender, N/S, D/D-free, seeks couple for intimate, pleasurable times. Oral for you. I love to please. **☎290906**

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Seeking another married, mixed couple like us, AF and WM, who are middle-aged, nice, sexy and enjoy hot, nude occasions together. **☎753064**

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## MARRIED WHITE COUPLE...

seeks strong BM, who likes to be in charge, to have a nice time with. She's very submissive, husband joins in if you like or just watches. We are looking for ages 35-50. **☎282337**

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## EXPLORING, HEALING 2GETHER

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